

THE
A-B-C
OF
NEEDLEWORK

BETSY L. BLACKMORE



HERBERT RUSSELL

0
L 3.50

THE A-B-C OF NEEDLEWORK.

CONTAINING 200 ORIGINAL DIAGRAMS,
INCLUDING TWO INSET PLATES.

BY
BETSY L. BLACKMORE,

Diplomee and Examiner of the London Institute for the Advancement of
Plain Needlework; Lecturer on Needlework at the Moorfields Day
Training College; Holder of Exhibition from the London
County Council for Embroidery and Design;
Bronze Medallist for Dressmaking;
&c., &c.

WITH A PREFACE

BY
MISS S. LOCH,

Examiner in Needlework to the London County Council.

London:
HERBERT RUSSELL,
TEMPLE CHAMBERS, E.C. 4.

FIRST EDITION, NOVEMBER, 1906.
REPRINTED, SEPTEMBER, 1908.
NEW AND ENLARGED EDITION, MAY, 1912..
REPRINTED, NOVEMBER, 1914.
REPRINTED, JANUARY, 1916.
REPRINTED, MARCH, 1920.
REPRINTED, OCTOBER, 1925.

Printed in Great Britain,
By HENRY PALMER & Co., London.

PREFACE.

(By Miss S. LOCH, EXAMINER TO THE L.C.C.)



THE clear directions and careful diagrams of this new manual of Needlework by Miss Blackmore will commend it to all classes of readers, both to those who are working up the subject with a view to examinations and also to those who wish to do their home-work in the best possible manner. The practical, as well as the theoretical, knowledge possessed by its author renders this little volume a valuable addition to the list of excellent books already published on this subject, and I am sure it will be welcomed by many workers.

The gradual growth of good needlework literature during the years which have elapsed since the subject was put on a proper footing in the Elementary Schools of this country, is a healthy sign of the importance rightly attached by the community to the value of a good industrial training for future women citizens.

It is, perhaps, difficult for those who are now joining the ranks of school workers to realise how little opportunity existed at one time for learning really good methods of teaching this branch of Education, but for many years a manual of needlework, called "The Sampler," and designed specially to improve the Teaching of Needlework and Cutting Out in schools was the only book of its kind available. At the present time, the various classes taught by expert teachers, and the books and newspapers which deal with this subject, smooth away many obstacles which formerly existed to a good, liberal needlework education.

PREFACE

The great difficulty which exists (at any rate, in our big towns) of linking the home with the school life, and encouraging girls to try and carry out their lessons in their after life, renders it imperative for those who teach to make their instruction as bright and attractive as possible; and to this end, every fresh addition to the needlework library is to be welcomed. To try and encourage thrift, to attempt to educate the young to understand and appreciate the value of good hand-work (to be allied possibly, later on, to good machine-work) is an aim worthy of all praise.

I have much pleasure in heartily commending this book to those interested in the education of girls and women, and I trust that it may be productive of much good work in the future.

SOPHY LOCH.

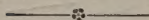
November 12th, 1906.

AUTHOR'S NOTE.

In writing this little Manual, the author has endeavoured to set down in the simplest and most interesting way the methods of working the various processes of plain needlework, knitting and mending, and by the aid of original diagrams, to make quite clear the many difficulties which have come under her notice during her practical experience. The chief aim of the book is to enable those not conversant with the subject to become good needlewomen; but the author trusts that it may also prove useful to those who have to teach the subject.

B.L.B.

CONTENTS.



CHAPTER I.

PAGE.

Introductory. —A Diagram—Selvedge Way of Material, Right Side of Material, Tacking	7
---	---

CHAPTER II.

Stitches Commonly Employed in Needlework. —Hemming— Seaming—Stitching—Gathering—Stroking—Setting- in—Tuck Running—Pleating—Herringboning—But- tonholes and Buttons—Whipping—Tapes—Gussets— Binding—Scalloping—Featherstitching	11
--	----

CHAPTER III.

Various Seams. —Sew-and-Fell—Run-and-Fell—French Seam—Mantua Maker's Seam or Hem—Counter Hem—Flannel Seam (Open)—Flannel Seam (Closed)	50
---	----

CHAPTER IV.

Mending. —Calico Patch—Print Patch—Flannel Patches— Darning a Thin Place as for a Stocking—Darning a Hole (Common Method)—Stocking-Web Stitch Darn for Jerseys, etc—Cross-cut or Diagonal Darn—Hedge Tear Darn—Darn for a Thin Place in a Woollen Garment	59
--	----

CHAPTER V.

Stitches Required in Making Various Garments. —A Child's Pair of Drawers or Knickers—A Woman's Nightdress—A Man's Nightshirt—A Girl's Flannel Petticoat	82
--	----

CHAPTER VI.

Openings and Cross-Way Hems. —Chemise Opening— Front Opening for a Nightdress—Front Opening for a Man's Nightshirt—Placket Opening for a Flannel Petticoat—Cross-Way Hems... ..	92
---	----

CONTENTS.

CHAPTER VII.

PAGE.

Knitting. —Casting on Two Needles—Plain Knitting on Two Needles—Chain Edge—Plain and Purl—Knitting with Four Needles—Joining Wool—Directions for Making a Man's Plain Sock	100
--	-----

CHAPTER VIII.

More Advanced Work. —Marking—Piping—Eyelet Holes—Hooks and Eyes—Loops—Hem Stitching—Stoting—Fine Drawing—Flannel Sampler—Calice Sampler	112
---	-----

APPENDIX.

Alternative and Additional Methods. —Buttonholes—Chemise Openings—Placket Opening for Pinafore or Overall—False Hems for Hip-Opening of Knickerbockers—False Hem with Mitred Corners—Thickened Heel for Sock or Stocking	124
--	-----

CHAPTER I.

Introductory.

BEFORE attempting to cut out, make, or mend garments of any description, it is most essential that all the various terms used in connection with Needlework should be thoroughly understood. Once these terms are completely mastered, there is much less risk of falling into error when actually working.

A Diagram.—This is the drawing of a garment, of part of a garment, or of some process in needlework. If a garment, the Diagram is usually drawn to scale, and may be on plain or chequered paper, or, when needed for demonstration to a class, on a black-board. On such a diagram the full size measurements must be given.

Selvedge Way of Material.—If a piece of any kind of material, whether cotton or woollen, is pulled in opposite directions in a straight line with the threads, it will be found that one way will stretch, while the other offers more resistance. This latter is known as the *selvedge* way of the material, or the *warp*. The threads running in this direction are much stronger than those which cross them—*weft*, or *woof*, threads—and extend lengthwise in the loom when the material is being woven.

The selvedge way of the material should always run from the top to the bottom of a garment; across yokes, from side to side; and with the length in neck and wristbands.

When a garment or specimen is said to be made the wrong way of the material, it means that the selvedge way runs in the wrong direction.

The firm *selvedge* of the material should always be cut off when cutting down a garment, because the threads are so closely woven that they will not stretch, and thus, if not cut off, the selvedge is liable to become puckered when the garment is washed, on account of shrinkage. The material, of course,

shrinks across to the same extent, but the threads are not so closely woven, and easily give.

The lines drawn on cutting-out paper represent the selvedge direction, but in the case of chequered paper (*i.e.*, paper ruled in squares) an arrow should be drawn to indicate the warp.

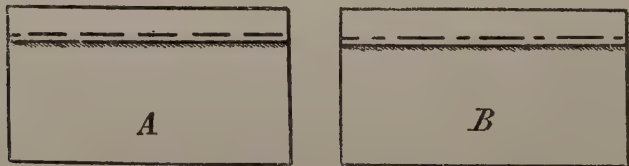
When the length and breadth measurements for a garment are given, the selvedge measurement is always given first. *This is a most important point to remember*, especially when drawing diagrams.

Right Side of Material.—If a piece of *calico* is examined very carefully, it will be found that the two surfaces differ from each other, one being smoother than the other. The smoother side is the right side of the material.

If *flannel* is examined, it will again be found that the two surfaces differ, but in this case it is the rougher side which is the right side. There is another very important point to be remembered when cutting out flannel garments. When the flannel is stroked with the hand along the selvedge way, it will be found that, in one direction, the little hairs, or *nap*, are made to lie down, but in the opposite direction the nap is rubbed up. The garment should be so cut out that, when it is made up, the nap lies down when the garment is stroked from the top to the bottom. If this point is attended to, the garment will not become dirty so readily.

The right side of *print* is, of course, determined by the pattern.

Tacking.—This is the process by which the various parts of garments, or of patterns, are fastened together to keep them in position.



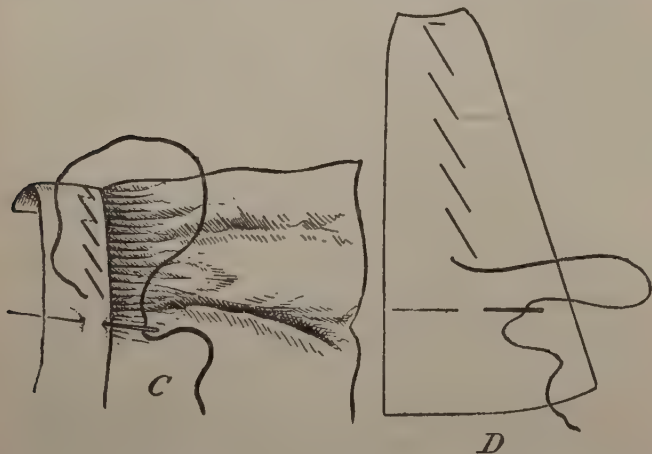
The stitches should be $\frac{3}{8}$ " long on the upper side, and $\frac{1}{8}$ " on the under side. In other words, $\frac{3}{8}$ " of material should be passed over, and $\frac{1}{8}$ " taken up on the needle. (Fig. A).

The tacking should be begun and fastened off with a back-stitch, and should, as a rule, be kept close to the edge that is to be worked. It must be perfectly regular, as badly tacked garments are twice the trouble to make that well tacked garments are.

All ends of cotton should be carefully cut off, otherwise the work will have an untidy appearance.

Fig. B shows a second and much stronger method of tacking. In this case an alternate long and short stitch is made on the upper side, and pairs of short stitches on the under side. It is very suitable for seams, where one edge or thickness is so liable to slip below the other when working.

For gathers, a totally different tacking stitch is employed. The work is held sideways, and the needle inserted parallel with the gathers, thus forming a slanting stitch on the upper side, and a straight one on the under side (Fig. c). In this way the gathers are not pushed out of place by the insertion of the needle, though they can be moved if necessary.



The same process is used in dressmaking, for tacking lining and material together, before the various parts of the skirt or bodice are joined together. In this case the stitches are about an inch long instead of a quarter of an inch (Fig. D). It is here known as "*basting*."

When tacking paper patterns, fine needles and cotton should be used, in order to make the holes in the paper as small as possible, and so minimise the risk of tearing.

Threading the needle.—If a length of cotton is examined, it will be noticed that the surface is covered with tiny fibres, which fall along the cotton *away* from the reel.

Therefore the needle should always be threaded with the end which has been cut last, as in this way the little surface fibres will be flattened when the cotton is drawn through the work. If the needle is threaded with the reverse end, the fibres will become roughened, and the cotton will knot when being used.



In order to keep the cotton as clean as possible while working, let it pass between the second and third fingers when drawing it through the work.

CHAPTER II.

Stitches Commonly Employed in Needlework.

General Remarks.—When working the various stitches, the chief point to be considered is uniformity in size and shape. The worker should never aim at obtaining almost invisible stitches, as they are not necessarily a sign of good workmanship; indeed, it is best that every stitch should be distinctly seen.

In many cases, directions are given for “working to a thread.”* This, generally, is simply for the purpose of showing clearly the precise shape of the stitches, but in some instances the stitches must be “worked to a thread” to obtain good results, *e.g.*, in button holes and herringboning.

Another important point to be considered is the cotton or wool to be used. It should be, as nearly as possible, the same thickness as the threads of which the material is composed, with the exception of that used for fancy stitches, such as featherstitching,

Fancy stitches on flannel or flannelette should be worked in coarse silk or flax thread, but on calico or other cotton material they should be worked in crochet cotton.

Specimens should always be worked in coloured cotton, in order to show the stitches more clearly. Thread of two colours should be used for darning where crossing is required. When working on medium calico, No. 40 or 50 cotton should be used, and a No. 8 or 9 “between” needle.

HEMMING.

General Remarks.—Hemming is the stitch used to fasten down a fold of material or a hem. It is also spoken of as *Felling*, when used in connection with seams.

* That is, making the stitch a uniform number of the threads of the material in length.

Hemming is the first stitch which is taught in elementary schools, and it is, perhaps, the most difficult in which to obtain uniformity in the size and shape of the stitches. Whether viewed from the right or wrong side, every stitch should slant from right to left. (*See Fig. 3.*)

The Specimen.—Take a piece of calico 5" long, selvedge way, and 2" wide. Find the wrong, or more fluffy, side of the material, and mark it with a pin.

(1) Turn down a fold along the selvedge way of the calico and on to the wrong side, making it $\frac{1}{8}$ " wide. This fold must be straight to a thread, and perfectly flat. In order to get the latter result, hold the right-hand end of the work firmly between the thumb and first finger of the right hand; draw the thumb and first finger of the left hand along the fold, beginning at the right-hand end of the work, well pressing the fold the whole time. (*Fig. 1a.*)

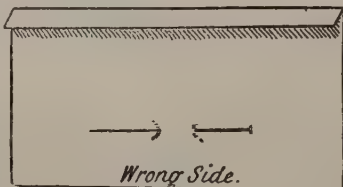


FIG. 1a.

(2) Now turn down a second fold along the same edge, this time making it $\frac{1}{4}$ " wide. Like the first, the second fold must be straight to a thread and perfectly flat. (*Fig. 1b.*)

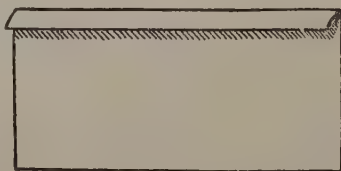


FIG. 1b.

(3) Carefully tack down the hem, keeping the stitches about four threads up from the edge. (*Fig. 1c.*)*

The width of the hem depends upon the garment for which it is used, and the position in which it is fixed. The following are a few widths used for bottom hems:—

- i. $\frac{3}{4}$ " to 1" at the bottom of a chemise full size, $\frac{1}{2}$ " small size.
- ii. $1\frac{1}{4}$ " " " a woman's nightdress.
- iii. $\frac{3}{4}$ " " " a child's "
- iv. $1\frac{1}{2}$ " to 2" " " an overall.
- v. $\frac{1}{4}$ " " " a man's nightshirt.
- vi. $\frac{1}{10}$ " for all the hems on an infant's first shirt.
- vii. $1\frac{1}{2}$ " at the bottom of a pinafore.

[NOTE.—When fixing the hem at the bottom of a muslin frock or pinafore, the first fold should be made the same width as the second fold, so that the raw edge may not show through the material.]

* When flattening a fold the west way, or on the cross of the material, it must then be pleated between the thumb and first finger and pressed.

To Fasten On.—(1) Insert the point of needle under the hem at the right-hand end of the work and two threads up from the bottom edge of the fold; draw the needle and cotton through, leaving an end of cotton of $\frac{1}{2}$ " in length. (See Fig. 1c.)

(2) Carefully tuck this end of cotton under the fold, where it will not be visible.

(3) Hold the work over the first finger, and at right angles to it, at the same

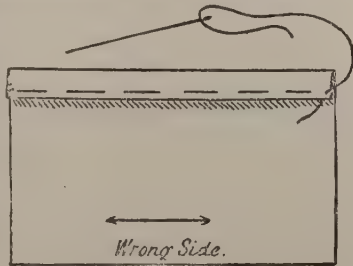


FIG. 1c.

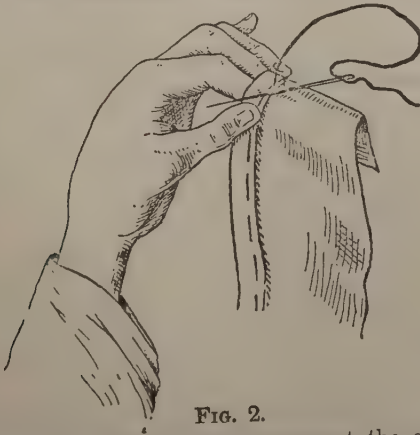


FIG. 2.

time pressing the hem firmly to prevent the end of cotton from coming out.*

(4) Two threads to the left of where the cotton is coming out on the fold, take up about two threads of the underneath material and two up from the bottom edge of the hem, being careful to make the needle run parallel to the thumb. In this way a good slanting stitch will

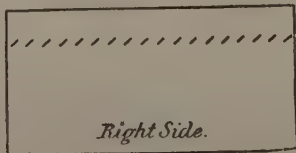


FIG. 3.

* To make the fastening on more secure, work over the first stitch again, thus forming a small v on the wrong side.

be formed on the under side as well as on the upper side (See Fig. 2.)

Fig. 3 shows the right side stitches.

Fig. 4 shows the right and wrong side stitches worked to thread on canvas.

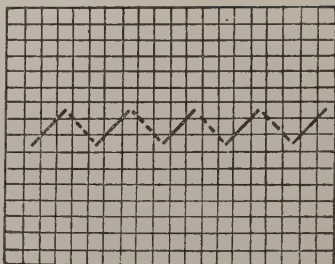


FIG. 4.

(Dotted Lines show the Slope of Needle).

To Join.—(1) Cut off the old cotton, leaving an end of $\frac{1}{2}$ "

(2) With the point of the needle draw this end of cotton between the fold and the underneath material.

(3) Insert the needle with the new cotton under the fold, and bring it out at the little hole left by the old cotton. (Fig. 5a.) Leave $\frac{1}{2}$ ".

(4) Tuck the two ends of cotton under the fold and proceed with the hemming.

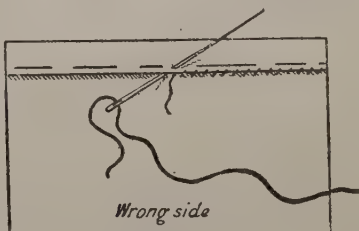


FIG. 5a.

To Fasten Off.—(1) Work over last stitch twice, slip the needle between the double material

for 1", draw it through and cut the cotton close to the work.*

[NOTE.—Although hems occur more frequently along the weft way of the material, for the hemming specimen the hem should be along the selvedge way, as it does not stretch so readily, and is therefore easier for children to work.]

If a square of material is to be hemmed, the two hems down the selvedge way should be turned and worked first,

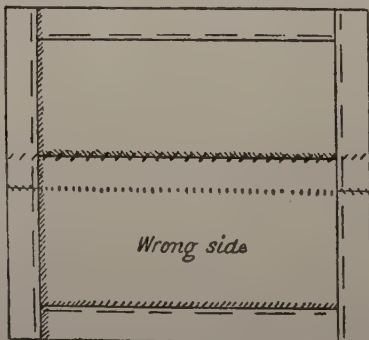


FIG. 5b.

* For fine materials, such as muslins, the hemming stitches should be farther apart and more horizontal.

and then the two opposite sides. The ends of these latter hems should be seamed neatly. When turning down a hem over a seam, great care must be taken to make the seam on the fold lie exactly over the seam on the under part of the work. (Fig. 5b.)

SEAMING.

General Remarks.—This stitch is used for joining widths of material together, *e.g.*, side seams of garments. It is one of the very few stitches which is worked over the edge of the material. The shape of the stitches differs on the right and wrong sides; on the right side they are slanting, falling from left to right, but on the wrong side they are perfectly straight. Unlike hemming, seaming is almost invariably worked on the right side. Fig. 6

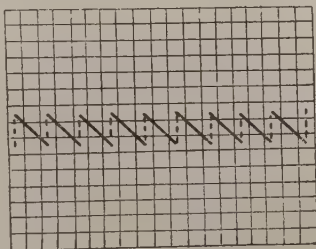


FIG. 6.

shows the shape of the right and wrong side stitches as they appear when worked on canvas or a tape frame.

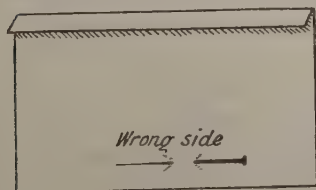


FIG. 7a.

The Specimen.—Take two pieces of calico, each 5" long the selvedge way and 2" wide. Find the wrong or more fluffy side of each piece, and mark with a pin.

(1) Turn down a fold $\frac{1}{8}$ " wide on the wrong side of the material and along the selvedge way of each strip of calico. (Fig. 7a.)

(2) Place the two strips of calico together so that the narrow folds and wrong sides are facing each other, and the edges are exactly even.

(3) Neatly tack the two together, about four threads down from the top edge, keeping the work perfectly flat. (Fig. 7b.)

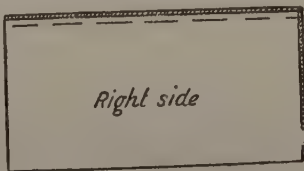


FIG. 7b.

To Fasten On.—(1) Hold the work in the left hand, between the thumb and first finger, keeping the latter perfectly straight, and at the right-hand end of the seam. (Fig. 7c.)

(2) Take up one thread of the top edge which lies nearest to the thumb, keeping the needle at right angles to the seam; draw the cotton through, leaving an end of $\frac{1}{2}$ " ; care-

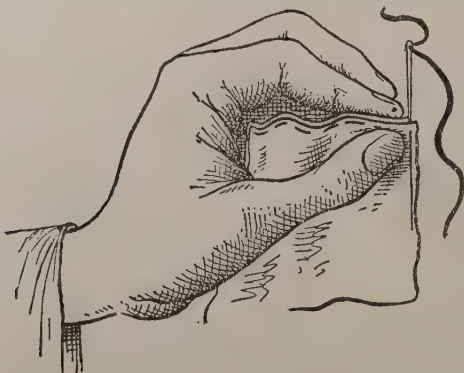


FIG. 7c.

fully tuck this end between the folds of the seam, so that it lies *just* below the top edges.

(3) To continue, about two threads to the left, take up one thread from the back edge and one from the front, each time keeping the needle at right angles to the seam. (Fig. 8.) Work over the little end for its entire length.

To Join.—(1) Cut off the old cotton, leaving an end of $\frac{1}{2}$ "*. With the point of the needle, draw this end out between the two edges. (Fig. 9.)

(2) Insert the needle with the new cotton in the little hole left by the old cotton; draw the cotton through, leaving an end of $\frac{1}{2}$ " ; tuck both old and new cotton ends between the folds of the seam, as for fastening on, being most careful not to push them right down. (Fig. 9.)

(3) Continue as before.

If the cotton should snap close to the seam while

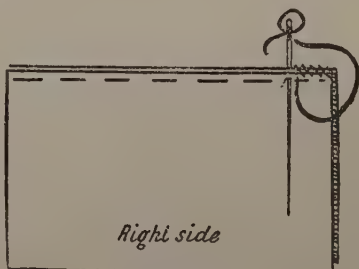


FIG. 8.

working, three or four stitches should be unpicked to make the end for tucking down between the folds.

To Fasten Off.—When the end of the seam is reached, work backwards over the last three stitches, being careful not to make any fresh holes.

This will make three small crosses. (Fig. 10.)

When the seaming is finished, take out the tacking thread, open out the work and well flatten the stitches by drawing the thumb-nail along them, beginning at the end where the seaming was commenced.*

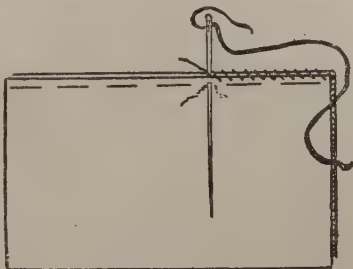


FIG. 9.

STITCHING.

General Remarks.—This process is also known as *back-stitching*, on account of a stitch being taken backwards as well as forwards. It is worked on double material, which is usually the selvedge way.

It may be used for decorative purposes, *e.g.*, neck and wristbands, when it is worked on the right side of the garment; or it may be used for strength, *e.g.*, seams of garments, attaching tapes, when it is usually worked on the wrong side of the garment.

If a straight line of stitching is required, a thread of the material should be drawn out so that the work may be kept perfectly straight, and it will also be much easier to keep the stitches uniform in size, as the threads will be more distinctly seen. When stitching shaped collars, as for men's nightshirts, the thread cannot, of course, be drawn out.

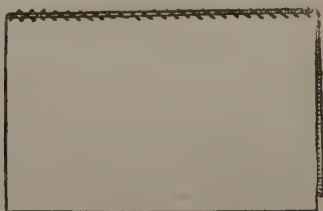


FIG. 10.

When drawing out the thread of the material, one which

* When joining selvages together, *e.g.*, gores on nightdresses, the method of fastening on, joining, and fastening off is worked as above, but in a sew and fell seam, the little ends may be tucked right down after the first two stitches. To fasten off, work the three crosses, then slip the needle between the double thickness of the seam for about 1", draw through, pull the cotton tightly and cut close to the garment.

appears thicker than its neighbours should be selected, providing, of course, that it is in the correct place, as the risk of breaking will be much less.

When the end of the thread has been loosened with the point of a pin, it should be held firmly between the thumb and first finger of the right hand; the material should then be carefully eased from the thread with the first finger and thumb of the left hand until the latter is drawn completely out.

[NOTE. — When seams are stitched down, the stitching should be worked without a thread being drawn.]

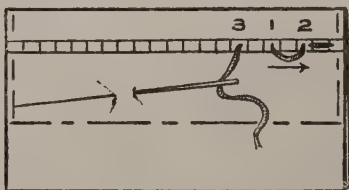


FIG. 11.—RIGHT SIDE.

The Specimen.—Take a piece of coarse calico 4" long, the selvedge way, and $2\frac{1}{2}$ " wide. Mark the right side with a pin.

(1) Fold the material exactly in half along the selvedge way and crease along the folded edge.

(2) Take a strong pin and loosen one thread of the material $\frac{1}{8}$ " down from the folded edge and $\frac{1}{4}$ " in from the right hand end of the band. Very carefully draw the thread out as explained above.

(3) When the thread has been drawn out proceed to make the band. Turn down a fold $\frac{3}{16}$ " wide on the wrong side of the material and along each of the four sides of the band—the two sides along the selvedge way to be turned first.

(4) Again fold the band in half, along the crease made at first.

(5) Carefully tack the ends and middle of the band. (Fig. 11).

To Fasten On.—(1) Bring the needle from the wrong side of the work to the right side, two threads in from the right hand end and on the line where the stitching is to be worked; draw the cotton through, leaving an end on the wrong side 3" long. This end must be woven through the wrong side stitches when the work is finished.

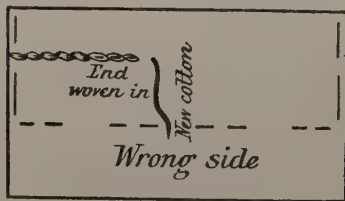


FIG. 12.

(2) Put the needle in two threads to the right from where the cotton is coming out—marked 1 in Fig. 11—and bring it out two threads to the left of 1 at 3. This will make a stitch

two threads long on the right side but four threads long on the wrong side. The needle must be inserted so that it is either above the preceding stitch—wrong side—each time, or else below it. In this way a perfect twist will be formed on the wrong side (Fig. 12), whereas the right side stitches are exactly end to end.

To Join.—(1) Pass the needle through from the right side to the wrong side as for working the stitch, but instead of bringing it to the right side again, weave it through the twist at the back for $\frac{1}{2}$ " and cut the cotton close to the twist (Fig. 12), or slip between the double material as in seaming.

(2) Bring the needle with the new cotton from the wrong to the right side, two threads to the left of the last right-hand stitch, leaving the end to be woven in as above.

To Fasten Off.—Pass the needle to the wrong side as for joining, and weave the cotton under the twist or pass the needle and cotton between the double material as mentioned above.

GATHERING, STROKING, AND SETTING-IN.

General Remarks.—Gathering is one of the methods used by means of which a wider part of a garment may be made to fit a narrower part. *e.g.*, the back of a nightdress to fit into the yoke, the neck curve of a chemise to fit into the neck band.

The stitch is worked on the right side of the garment, and

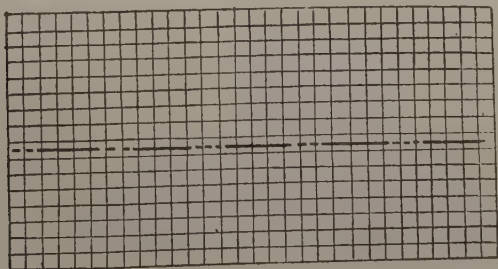


FIG. 13.—RIGHT SIDE.

(Dotted Lines Represent Wrong Side Stitches.)

across the selvedge way of the material. The rule for working is to take up on the needle half the amount passed over; on medium calico, four threads should be passed over and two threads should be taken up on the needle. (Fig. 13).

The part to be gathered should be twice the length of the band or yoke into which it is to be set.

The Specimen.—Take two pieces of calico, one 3" long, selvedge way, and 7" wide, and the other $3\frac{1}{2}$ " square. The former is to represent the garment and the latter is for the band.

(1) Turn down a very narrow hem along each of the two short sides of the garment piece and carefully tack. The hems must be on the wrong side.

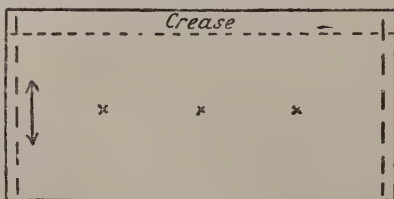


FIG. 14.

(2) Divide the width of the garment into halves and quarters, and mark with small crosses or little pins on the right side. (Fig. 14.)

(3) Turn down the top edge on to the right side, making a fold $\frac{1}{4}$ " wide. Crease this well, as it is to serve as a guide when gathering.

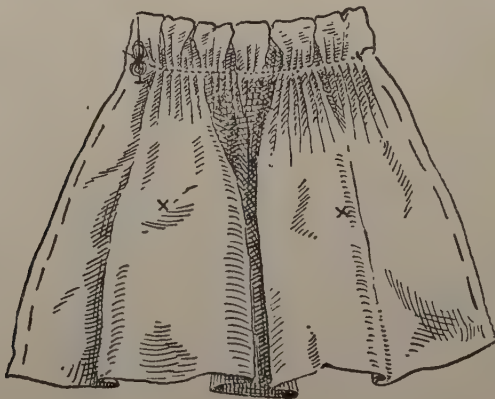


FIG. 15.

(4) Begin the gathering at the right-hand end of the crease, close to the hem, by working over the first stitch three times, thus making it quite secure.

(5) Gather along the crease, taking up two threads and passing over four, working towards the left. When the left-hand hem is reached, unthread the needle.

(6) Place a small pin at the end of the gathering with the point to the top edge.

(7) Hold the gathering thread between the thumb and the first finger of the left hand, and with the right carefully draw up the gathers, leaving them very slightly loose. (Fig. 15.)

(8) Twist the cotton round the pin about three times to make it secure whilst stroking.

Stroking.—By this process the gathers are placed evenly side by side, both at the top and bottom of the gathering thread, so that they represent minute pleats when finished. Work from left to right.

(1) Hold the work in the left hand between the thumb and first finger; the former should be just over the gathering thread on the right side and the latter along the thread on the wrong side. The stroking should be done with the eye of a medium size darning needle, and there is not any risk of the material being scratched.

(2) Place the eye of the needle under the gathering thread between the first and second little ruck at the left-hand end.

(3) Carefully draw the first ruck under the left thumb and press firmly; at the same time draw the needle down for $\frac{1}{2}$ " below the gathering thread, keeping it flat on the work.

(4) Each little ruck must be drawn similarly under the thumb until all have been stroked. It will be found much easier to stroke the bottom part, if the top is stroked first.

The Band.—Find the right side and the selvedge way of the material, and mark with a small pin.

(1) Turn down a fold $\frac{3}{8}$ " wide, along each of the selvedge way sides and on to the wrong side of the material; then turn down the weft sides in a similar way.

(2) Fold the band exactly in half, selvedge way, and neatly seam the two ends.

Setting In or Stocking.—This is the process by which the band is attached to the garment.

(1) The band or yoke into which the gathers are to be set, must be divided into fourths and marked similarly to the gathered part.

(2) Place the right-hand end of the gathers to that of band, right side of each uppermost, being careful that the bottom edge of the band lies just over the gathering thread. Pin in position, the pin to be vertical.

(3) Unwind the gathering cotton from the pin, carefully let out the gathers to the size of the band and wind the cotton round again without loosening or tightening it in the least degree.

* The "stroking" will be greatly helped if, when gathering, three or four stitches are taken on the needle at a time, and then the gathers pressed together between the two thumbnails while they are still on the needle.

(4) Arrange the gathers so that the half and quarter marks on the gathered piece and band are exactly opposite each other; pin in position; as before the pins must be vertical in order that the gathers may not be disarranged. (Fig. 16.) Care must be taken to avoid catching in the wrong side of the band.

(5) Begin as for hemming, and work two hemming stitches across the hem. Turn the work upside down, thus making the right-hand end be towards the left-hand.

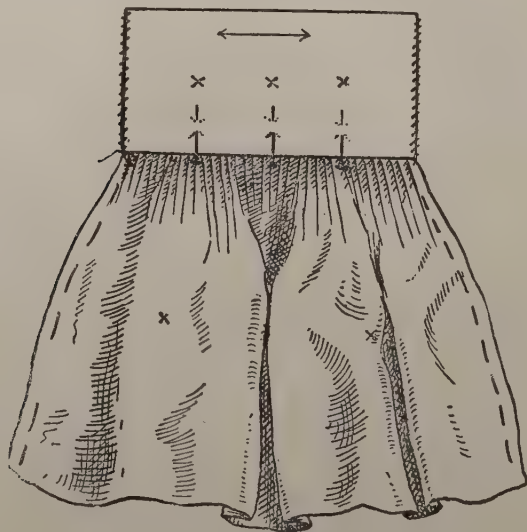


FIG. 16.

(6) Hold the work firmly between the thumb and the first finger of the left-hand, the latter being kept perfectly straight along the back of the work.

(7) Pick up the first gather and about two threads of the band, slanting the needle in such a way that it comes out of the band just above the next depression. (Fig. 17.)

(8) The needle should be put into each succeeding gather under the place where the cotton comes out of the band from the previous stitch. This will give the required vertical stitches.

(9) When all the gathers are set in, the gathering thread may be fastened off by working over the last gathering stitch twice, before the hemming at the end is worked.

(10) Hem across the small plain space as at the beginning and fasten off as for ordinary hemming.

(11) The wrong side is worked in exactly the same way as the right side, but the wrong side stitches must be kept *just above*

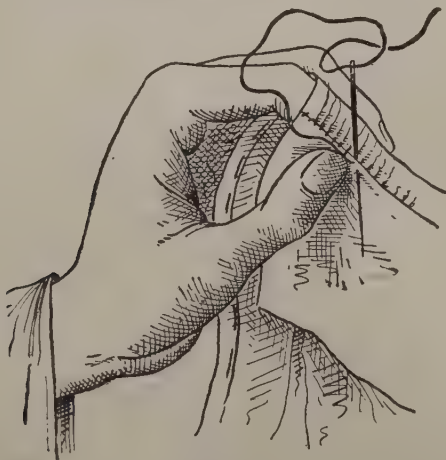


FIG. 17.

those worked on the right side. As the gathers are sometimes slightly disarranged when being set in, their appearance will be greatly improved if carefully stroked after the work is finished.

TUCK RUNNING.

General Remarks.—Tucks are folds of double material which rest upon single material.

They are used for making garments narrower, in the place of gathers, as for the front of a chemise or nightdress. In this case they are made the selvedge way of the material, and should be turned towards the middle of the front of the garment.

They are also used for making garments shorter, *e.g.*, round the bottom of petticoats, frocks and pinafores. In this case, they are made across the selvedge way of the material.

As tucks are made on the right side of garments, they also serve a decorative purpose.

If narrow tucks are required, their width should be left between each, but if wide—above $\frac{1}{4}$ "—half their width only or even less, should be left between.

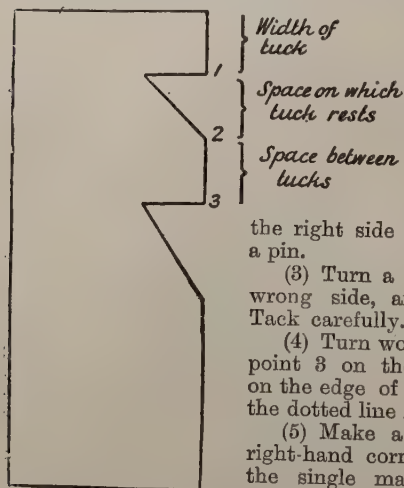


FIG. 18.

The Specimen.—(1)

Take a small piece of thin cardboard and cut out a tuck marker as shown in Fig. 18.

(2) Take a piece of calico 5" by 5", mark the right side and selvedge way with a pin.

(3) Turn a hem $\frac{3}{4}$ " wide on to the wrong side, and the selvedge way. Tack carefully.

(4) Turn work to right side. Place point 3 on the tuck marker exactly on the edge of the hem, as shown by the dotted line AB, Fig. 19.

(5) Make a pin-prick at the top right-hand corner of the marker on the single material above B. Continue this pricking to the end of the material above A, making the punctures about 1" apart.

(6) Fold back the material along the line of pricks, keeping straight to a thread. (Fig. 20).

(7) Place the top edge of the marker upon the folded edge just made, and at the right-hand end of work.

(8) Make a prick through the double material at the point marked 1 on marker. Prick along as before. (Fig. 20).

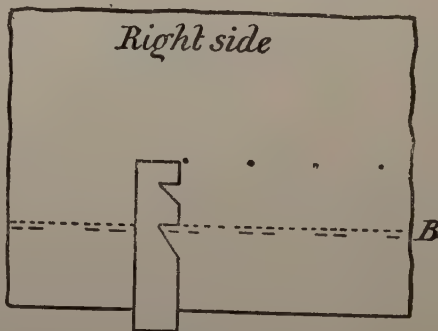


Fig. 19.

(9) Very carefully tack along the line of pricks. At the right-

hand end of the tuck work a back stitch close under the tacking thread; this is to secure the running cotton.

(10) Hold the material lightly across the first finger of the left hand ready for working. For the running stitch pass over two threads and pick up two, being careful to take up the double material every time the needle is inserted, thus making the stitches uniform in size on both sides of the tuck.

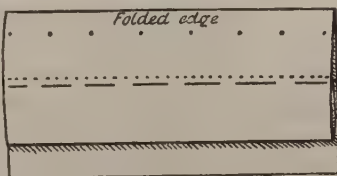


FIG. 20.

(1) **To Join** a new piece of cotton, work over the last stitch twice with the old cotton, taking up the single material only.

(2) Thread the needle with the new cotton and work a back stitch on the single material two stitches to the right of the fastening off of the old cotton.

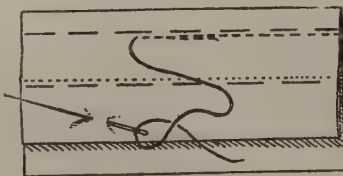


FIG. 21.

(3) Work over these two stitches single material only, and then proceed with the running as before. (Fig. 21). The join is not visible on the right side.

Fasten Off with a back stitch; pass the needle and cotton through the tuck for 1", pull cotton tightly and cut off. (Fig. 22).

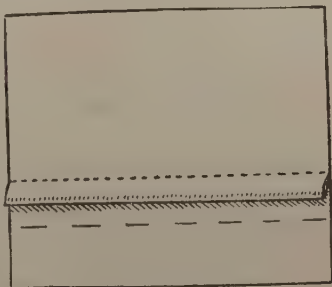


FIG. 22.

N.B.—When fixing the second tuck, the point 3 on marker must be placed on the running of the first tuck, and so on with each succeeding tuck.

PLEATING.

General Remarks.—Pleats, like tucks, are folds of material which are used instead of gathers; but unlike tucks, they are held in position by the band or yoke only. They are

used for garments made of thick material, such as flannel petticoats, and cooking aprons.

Like gathers, pleats are formed across the selvedge way of the material; they should be arranged so that half fall to the right hand and half to the left, away from the middle of the front. They are formed on the right side of the garment.

The Specimen.—Take a piece of calico $6\frac{1}{4}$ " long—selvedge way—and 3' wide for the band.

(1) Turn down a narrow fold along each selvedge way and then along the two opposite sides. The folds should be about $\frac{3}{8}$ " wide.

(2) Fold the band in half, selvedge way, and seam the ends neatly, being careful to make the corners quite flat and square. Mark the middle of the band either with a cross or a small pin.

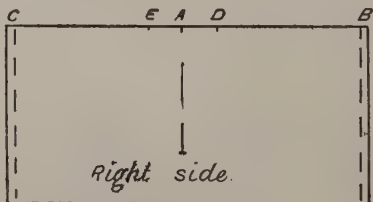


FIG. 23.

(3) Take another piece of calico 3" long selvedge way and $12\frac{1}{2}$ " wide. This is for the garment piece. The amount to allow



FIG. 24.

for fulness should be from two to three times the length of the band, according to whether the pleats touch or not.

(4) Turn down a hem $\frac{1}{8}$ " wide along each of the short sides, and carefully tack. Mark the middle with a cross or pin, as at A in the band. (Fig. 23).

(5) From A measure $1\frac{1}{2}$ " towards B, and mark point D. From A again, measure $1\frac{1}{2}$ " towards C and mark point E. These 3" are to be left plain for the front of the garment.

(6) From D measure 1" towards B. Divide this inch in halves on the right side, so that $\frac{1}{2}$ " is on the upper side and $\frac{1}{2}$ " on the under side.

(7) Turn the fold thus made towards B, crease well, and hold in position with a pin. This gives the first pleat. (Fig. 24).

(8) The width for the second pleat should be measured from the edge of the first one, and so for each successive pleat. The folded edge of the last pleat should be level with the edge of the hem. When the right-hand side is finished, proceed

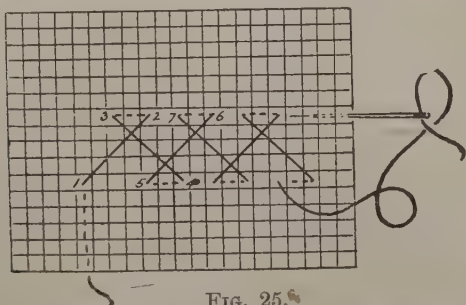


FIG. 25.

with the left-hand side in exactly the same way, but turning the pleats towards C.

[NOTE.—Each pleat requires a total width of $1\frac{1}{2}$ ", i.e., $\frac{1}{2}$ " on the upper side, $\frac{1}{2}$ " on the under side, and $\frac{1}{2}$ " on the single material upon which it lies.]

Setting into Band.—(1) Place the right side of the band to the right side of the pleats, with the centre marks opposite and the bottom edge of the band $\frac{5}{16}$ " below the top raw edge of the pleats.

(2) Pin in position as before, being careful not to catch in the wrong side of band.

(3) Hem along neatly, first on the right side, then on the wrong side.

HERRINGBONING.

General Remarks.—This stitch is so-called on account of the stitches somewhat resembling the backbone of a herring. Herringboning is used for making and mending flannel and

thick flannelette garments. It is one of the few stitches worked from left to right.

The Specimen.—This should consist of a piece of coarse canvas, as it is much easier to count these threads than those of flannel. Embroidery, or darning, cotton should be used for working.

(1) Bring the needle and cotton through the canvas from the under to the upper side, and about $\frac{1}{2}$ " in from the left-hand edge. Leave a 3" length of cotton on the wrong side for fastening on.

(2) From the hole where the cotton comes out (1 Fig. 25) count up four threads and four to the right; insert the needle at 2 and bring it out at 3, thus having two threads on the needle, which must be in a horizontal position.

(3) From 2 count down four threads and two to the right; pick up two threads as before.

(4) Continue in this way, making the slanting stitches four threads deep, and the horizontal stitches—which should be seen on the right side of the garment—two threads long, with two threads between.

To Fasten Off.—(1) Pass the needle to the under side and weave the cotton in and out along the short horizontal stitches for the distance of about 1".

(2) Fasten on the loose end of cotton at the beginning in the same way.

(3) The fastenings and joinings in flannel work will be taken later in Chapter 3.

If preferred, herringboning may be taught on coarse flannel instead of on canvas, though the latter material is used when teaching the Standard III. specimen in elementary schools.

A backstitch may be worked when fastening on and off, though it is liable to give the work an untidy appearance.

BUTTONHOLES AND BUTTONS.

General Remarks.—The buttonholes are slits cut in material—usually double—the edges being worked over with knotted stitches. Together with buttons, they form neat and secure fastenings to garments. If the garment is being made with No. 50 cotton, the buttonholes may be worked with No. 40, providing the knots are pulled tightly.

Buttonholes are usually cut the selvedge way of the material, but in the case of a child's knickers, the cut is made across the selvedge in the middle of the front band.

When made at the end of a band the buttonhole should be worked with one round end and one square, or braced end. The round end should be towards the outer edge, as it fits

round the shank of the button more closely than the square end, and therefore the button is not so liable to come unfastened. When made down the front of a chemise, nightdress or shirt, both ends should be alike.

The slit should be cut slightly longer than the diameter of the button to be used, in order that the latter may pass through the buttonhole easily. One length of cotton only should be used for each buttonhole. For a buttonhole $\frac{1}{2}$ " long, about half-a-yard of cotton will be required.

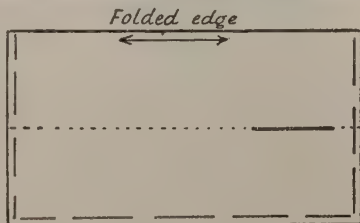


FIG. 26.

The Specimen.—Take a piece of calico $3\frac{1}{2}$ " square for a band.

(1) Turn down a single fold about $\frac{1}{4}$ " wide, along each selvedge way, and then along the two opposite sides. These folds must be turned on to the wrong side of the material.

(2) Carefully fold in half along the selvedge way, placing the corners exactly even, and tack together round the three open sides.

(3) Again, fold the band in half, selvedge way, and crease well. The buttonhole should be cut along this crease, and the middle of the button should be exactly on it.

(4) At the right-hand end of the band cut a horizontal buttonhole $\frac{1}{2}$ " in length, keeping it straight to a thread. (Fig. 26). It should be $\frac{1}{4}$ " in from edge of band.

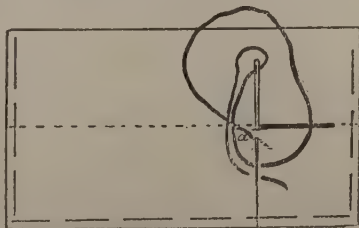


FIG 27a.

NOTE.—It is only at the beginning that the cotton comes out at the bottom of the slit.

It must be remembered that it is only in the specimen that the bottom edges of the band are tacked, and this is done in order to prevent the two thicknesses from slipping, as the cut edges of the buttonhole must lie exactly level with each other when the buttonhole stitch is being worked. Another method used for keeping the cut edges together is by tacking round the buttonhole about $\frac{1}{4}$ " away from the slit.

To Begin.—(1) Pass the needle from the wrong side to the right side of the band, four threads down from the lower edge of the left-hand end of the buttonhole. (Fig. 27a.)

(2) Draw the cotton through, leaving an end of 3" on the

wrong side. This end is to be fastened off when the button-hole is finished. Hold the work as shown in Fig. Fig. 27b.*

The Stitch.—(1) Insert the point of the needle in the slit bringing it through to the right side, four threads down from the edge as before, but one thread to the right.

(2) Keep the needle quite vertical, and pass the double cotton from the eye of the needle under the point, from *left to right*. (Fig. 27a).

(3) Draw the needle out, and carefully pull the cotton upwards at right angles to the slit, thus making the little knot lie exactly on the cut edge.

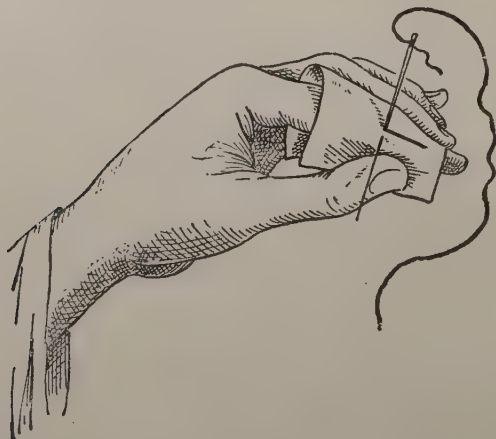


FIG. 27b.

(4) Continue in this way until the outer end of the slit is reached, making all the stitches four threads deep, one thread apart, and quite vertical.

Great care must be taken not to pull the slit open when working, and the wrong side must be as neat as the right.

The Round End.—This consists of *nine* stitches which form a semicircle at the outer end of the buttonhole. These stitches differ from those along the sides as they are not knotted, and as each stitch is worked, the cotton is at the bottom instead of being at the top.

(1) To make the *first stitch*, count one thread to the right from the bottom of the last knotted stitch, draw the needle

* See Appendix for another method of fastening on, and different ways of working the stitch. Also dressmakers' buttonholes. (Page 124.)

through without passing the cotton under the point as for the side stitches. It will be noticed that the back stitch only is formed, the right side one being finished with the back of the second stitch and so on. For the *second stitch*, count one thread to the right and one thread up; for the *third stitch*, one thread to the right and one thread up; for the *fourth stitch* one thread to the right and one thread up. Turn the work round slightly before continuing. For the *fifth stitch*, count one thread to the right; this stitch is four threads deep and is in a direct line with the slit; for the *sixth stitch*, one thread to the right. The fourth, fifth, and sixth stitches are in a straight line along the bottom. Turn the work round and work the *seventh stitch* one thread down and one thread to the right; the *eighth stitch*, one thread down and one thread to the right; the *ninth stitch*, one thread down and one thread to the right. (Fig. 28). This last stitch is four threads deep.

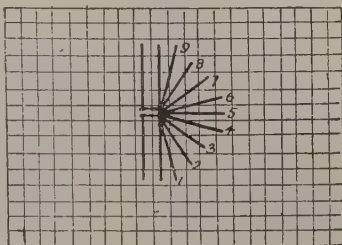


FIG. 28.

(2) The second side of the buttonhole is worked in exactly the same way as the first side.

The Square or Braced End.—This end consists of nine stitches which are knotted in the same way as those along the sides. The fifth stitch, like that of the round end, is in a straight line with the slit.

(1) Put the needle in at the bottom of the first side stitch (a), and bring it out at the bottom of the last side stitch (b); this will make a long stitch on the wrong side.

(1) Work nine knotted stitches across the end of the button-hole, making them four threads deep and one thread apart as before. (Fig. 29a).

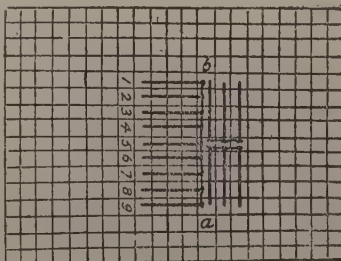


FIG. 29a.

All the stitches must be taken right through the double

material. The end stitches of the square end must be in a straight line with the bottom of the side stitches.

To Fasten Off.—(1) Insert the needle into the hole at the top of the last stitch at (*a*), draw the cotton through to the wrong side and carefully weave along the wrong side of the button-holed stitches.

(2) Fasten off the end left at the beginning in the same way.

(3) Cut off the ends of cotton close to the work.

To Join in the Middle of the Buttonhole.—It sometimes happens that the cotton will snap when a buttonhole is being worked; it is therefore necessary to join, either with the same cotton or preferably with a fresh piece.

(1) The cotton generally breaks close to the edge of the button-hole; in this case it is necessary to unpick the last stitch very carefully thus giving a short length of cotton.

(2) With the point of the needle tuck this little end down between the double thickness of the band. (Fig. 296).

(3) Bring the needle, which has been threaded with the fresh cotton, up between the double thickness of the band passing it through the knot of the last stitch.

(4) Draw the cotton through, leaving an end of 1" on the right side; this end is to be cut off close to the material when a few stitches have been worked.

(5) Continue working as before.

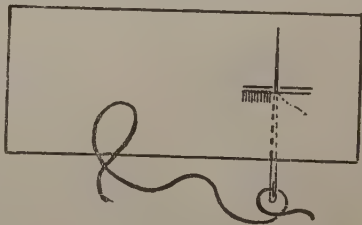


FIG. 296.

Buttons.—These may be attached to the garment in various ways, but must always be on double material, as single material does not afford sufficient support for the strain put upon it when the garment is fastened. The button should always be a short distance in from the edge of the band, yoke or hem, and should be exactly opposite the buttonhole.

The commonest method used for attaching buttons is by means of a stitched ring, but the best for wear is the eyelet.

In order to get the circle as perfect as possible, it is advisable to mark it by means of a key, the hollow end being pressed on the middle of the button; the impression thus made should be pricked round with a needle, the distance between the pricks being the length required for the stitches.

To Attach the Button.—(1) In the middle of the width of the band as shown by the crease, and about $\frac{1}{2}$ " in from the left-hand end, work a backstitch on the right side, taking up the single material only. This will make a neat beginning, as it will be hidden by the button.

(2) Place the middle of the button exactly over the fastening on stitch, and bring the needle and cotton through one of the little pricks from the under to the upper side.

(3) Stitch round the circle on the button, passing the needle from the right side of the button through to the wrong side of the band, being careful not to pull the cotton too tightly. Stitching on the wrong side must form a perfect twist as in ordinary stitching, and the band must lie perfectly flat at the back.

(4) When the stitching is completed, bring the needle from the wrong side to the right side of the band, but *under* the button close to the stitching; twist the cotton round about four times. This is known as "stemming," and prevents the attachment threads from being worn away by the friction of the knotted edges of the buttonhole when the garment is fastened and unfastened.

(5) Bring the needle and cotton through to the wrong side again, close to the ring, and fasten off by weaving the needle through the wrong side stitches.

(6) Cut the cotton off close to the band. (Fig. 30.)

Fig. 31 shows three other methods by which buttons may be attached; (a) two parallel rows of stitching; (b) a star formed by long stitches, all meeting in the centre of the button; (c) an eyelet.

This last is formed by working six long stitches across the middle of the button, keeping them in the same two holes; these stitches must be buttonhole-stitched together on the right side and then sewn over on the wrong side to make them quite neat.

Whichever method is used, the button must be stemmed.

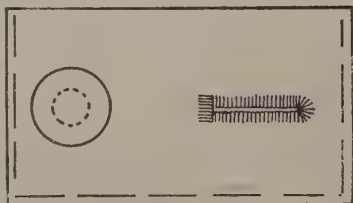


FIG. 30.



FIG. 31.

WHIPPING.

General Remarks.—This stitch may almost be regarded as an ornamental one, as it is used for regulating the fulness of frills, which serve a decorative purpose on garments; the top raw edges of the frills are also made neat by this process.

The frills should be made of fine nainsook or mull muslin. For ordinary underclothing they should be from an inch to 2 inches wide, the selvedge way of the material running from the top to the bottom. The length of the frill should be about twice the length of the band to which it is attached. If it has to be carried round the corner, a little greater length must be allowed, and the wider the frill the greater the fulness round such corners. Where more than one width of material is required, the selvages should be seamed together neatly on the right side, and then flattened out.

The Specimen.—(1) Make a band from a $3\frac{1}{2}$ " square of calico as for the gathering specimen. Divide it into quarters.

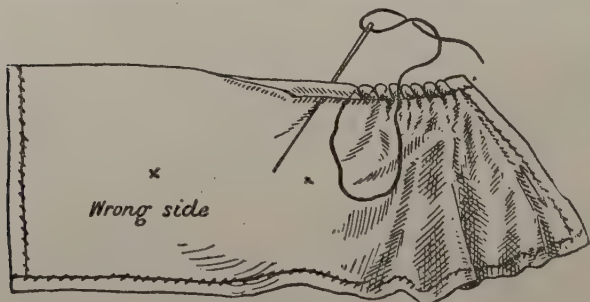


FIG. 32.

(2) For the frill, take a strip of nainsook 1" wide—selvedge way, and 7" long across the selvedge.

(3) Make a very narrow hem down each of the short sides and along one long side. Divide the frill into quarters.

(4) With the thumb and first finger of the left hand, roll down the top raw edge on to the wrong side of the frill, holding the work securely in the right hand, and beginning at the right hand end of it. The roll must be as fine as possible, completely covering the raw edge.

(5) Secure the whipping cotton by working two or three hemming stitches across the narrow hem at the right-hand side.

(6) Insert the needle in a slanting direction close under the roll bringing it from the right side to the wrong side, this latter being held uppermost. Fig. 32).

[NOTE.—Fig. 33 shows the stitch worked on canvas; eight threads should be passed over diagonally, and two taken up on the needle diagonally.]

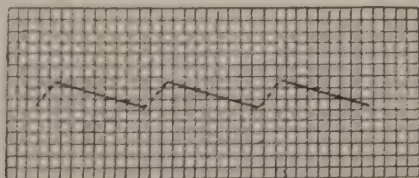


FIG. 33.

(7) About $\frac{1}{2}$ " of the edge should be rolled at a time in order to keep it quite firm. When the whole has been whipped, carefully draw up the frill to the length of the band; secure the whipping cotton in the same way as the gathering thread.

(8) Arrange the fulness so that the quarter marks on band and frill are opposite, and pin in position; the whipped edge of

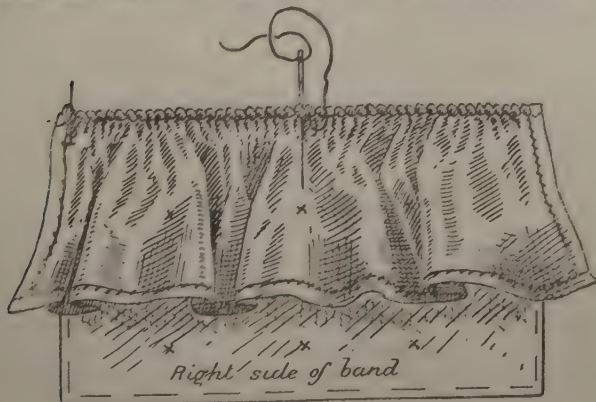


FIG. 34.

the frill lying along the folded edge of the band and the right sides facing.

(9) Hold the work with the frill to the front. Begin to set it on by working about three seaming stitches across the narrow side hem, the end of cotton must be worked over, then

continue as in ordinary seaming, taking up the smallest possible amount of the band, and passing under the middle of each little roll. (Fig. 34). Thus the seaming or setting on stitches will lie exactly over the whipping stitches, being slanting on the wrong side and straight on the right side.

Fasten Off as in seaming. The whipping cotton may now be cut off.

Lift up the frill and well flatten the setting-on stitches.

TAPES.

There are various methods of attaching tapes according to their position and their use.



FIG. 35.

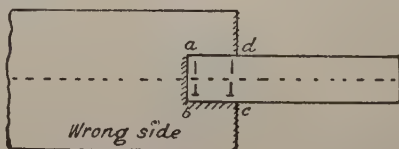


FIG. 36.

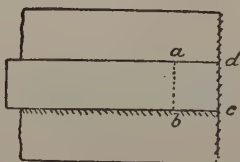


FIG. 37.

I. At the end of the Band as for an Apron.—(1) At one end of the tape turn down a single fold $\frac{3}{16}$ " wide.

(2) Make a second fold at the same end, the width of the tape, but turned the reverse way.

(3) Crease well. This will give the square *a b c d*. (Fig. 35). Make a crease down the middle of the tape, lengthways to correspond with a similar one on the band.

(4) Place this square at the end of the band and on the wrong side, with the narrow fold downwards, facing the band, and the crease of the tape over that of the band. Pin in position. (Fig. 36).

(5) Fold back the long end of tape to the wrong side of the band along *c d*. (Fig. 37.)

(6) Hold the work with the tape towards the back and neatly seam from *d* to *c* taking up a very small portion of the tape and band at each stitch.

(7) When *c* is reached, flatten the seaming, turn the work

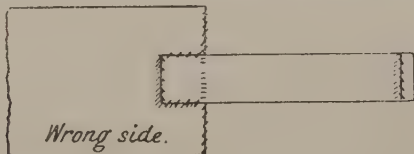


FIG. 38.

to the wrong side, and with the same cotton neatly hem from *c* to *b*, *b* to *a*, and *a* to *d*, taking up the single material only.

Fasten Off in the ordinary way. (Fig. 38.)

At the free end of the tape make a very narrow hem on the wrong side. Both the open ends down each side of the hem must be seamed neatly.

II. For Pillow Slip.—(1) Turn down the top hem of the pillow case the required width and tack it down carefully. Mark the position of the tapes.

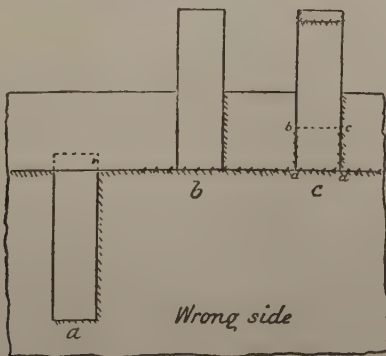


FIG. 39.

(2) At one end of each tape turn down a single fold $\frac{1}{4}$ " wide. Insert this fold under the hem already tacked. (Fig. 39 *a*.)

(3) Turn the length of the tape back across the hem and pin in position. (Fig. 39 *b*.)

(4) Hem round the top of the pillow case, being careful when crossing the bottom of the tapes to take the stitches through the edge of the hem as well as the folded edge of the tapes.

(5) Each tape must now be finished off separately. Neatly hem from *a* to *b* which should be equal in length to the width of

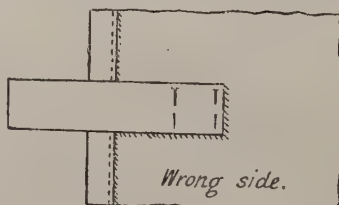


FIG. 40.

the tape; stitch from *b* to *c* and hem again from *c* to *d* (Fig. 39 c.) The stitches must not be taken to the right side of the hem.

(6) Hem the free end of each tape, the hem to fall to the wrong side of the pillow case.

III. For an Infant's Barrowcoat.—The tapes down the left-hand side of the front of the garment are attached in the same way as on an apron band. Those down the right-hand side are placed on the wrong side of the garment and about 4" in from the edge. Thus when the garment is fastened, the tapes will be hidden under the 4" flap.

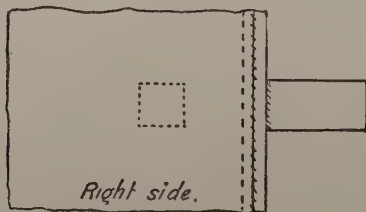


FIG. 41.

(1) Turn down a single fold at one end of the tapes, as for the left-hand side. Mark the position for the tapes on the garment, that is opposite those on the left-hand side, but 4" in from the edge of the garment.

(2) Place the folded end of the tape on to the wrong side of the garment, with the fold downwards, and tack in position. (Fig. 40.)

(3) Turn to the right side and work a square of stitching, being careful to take all the stitches through the tape as well as the flannel. (Fig. 41.)

(4) The free ends in every case must be made neat by means of a very narrow hem turned to the wrong side.

(5) The sides of the hem must be neatly seamed.

IV. Loops for Teacloths.—(1) Divide the length of tape in halves, then carefully fold it as shown in Fig. 42a.

(2) After fixing the hem of the cloth, insert the tape under it as for the pillow case.

(3) Fold the loop back over the hem and carefully pin in position.

(4) Hem the cloth, passing across the bottom of the tape as before.

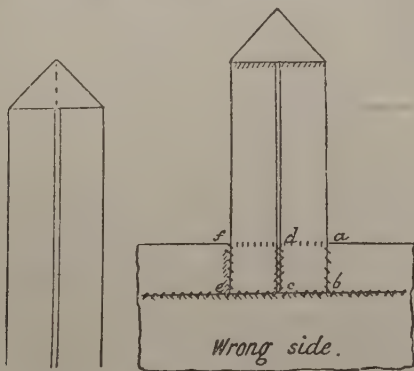


FIG. 42a

FIG. 42b.

(5) With fresh cotton hem the tape to the cloth from *a* to *b* (Fig. 42b); pass the needle under the tape and bring it out at *c*; neatly seam from *c* to *d*, picking up the edges of the tape only (these should be as close together as possible) then seam backwards, as though fastening off, from *d* to *c*; again pass the needle under the tape and bring it out at *e*; hem from *e* to *f*.

[NOTE.—None of the stitches just worked must show on the right side.]

(6) Fold the tape back and seam from *f* to *a* on the right side, taking up a very small portion of the tape and edge of cloth.

Fasten Off by forming the three crosses as already shown in seaming.

Instead of placing the loop along one of the sides of the cloth, it may be placed at the corner. In this case the ends of the tape are not inserted under the hem, but are turned down for the depth of $\frac{1}{4}$ ". Place the loop at the corner of the cloth so that the bottom edge of the former just meets the bottom

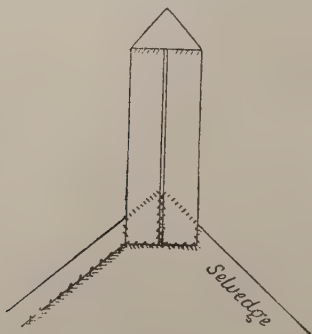


FIG. 43a.

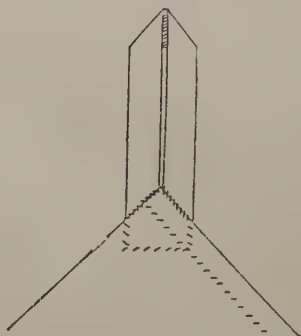


FIG. 43b.

of the hem of the latter; the inside edges of the loop must lie in a straight line with the corner of the cloth. Hem the loop to the cloth on the wrong side, and seam the two together on the right side.

Fig. 43a shows the wrong side of the cloth, and Fig. 43b shows the right side.

Y. Strengthening Tapes.—These are used to prevent openings in garments from becoming torn; *e.g.*, across the bottom of the front opening of a chemise or nightdress; at the wrist opening of a flannel shirt where owing to the thickness of the material a gusset might be too clumsy, or the hip opening of a child's knickers. In the two garments first mentioned a small piece of narrow tape only, is required. A narrow fold should be made at the two raw ends of the tape; it should then be placed on the wrong side of the garment over the raw edges of the bottom of the opening with the folds downwards; it must then be hemmed neatly along all four sides, the hemming-stitches not to be taken to the right side. The selvedge way of the tape should lie across that of the garment.

In the two garments last mentioned, a longer piece of tape

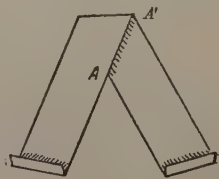


FIG. 44.

is required, usually 3" in length, and it must be attached in the following way :—

(1) Turn down a fold $\frac{3}{16}$ " wide at each end of the tape, one to the right side and the other to the wrong side.

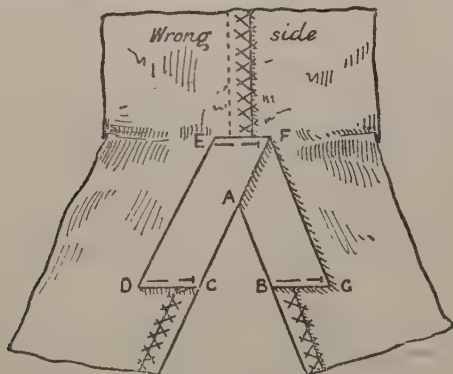


FIG. 45a.

(2) Divide the length of tape into halves and then carefully fold as shown in Fig. 44. It will then be seen that both the narrow folds made at first are on the same side. The length from A to A' should equal the width of the tape.

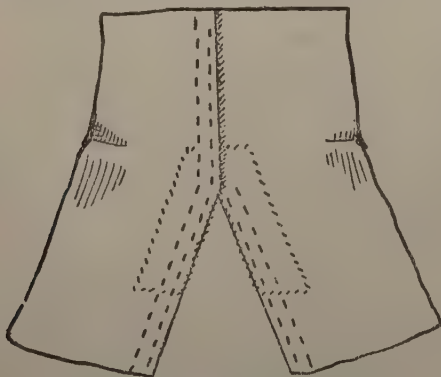


FIG. 45b.

(3) Place the tape, with the folds downwards, on to the wrong side of the garment, so that point A, Fig. 45a is exactly over the end of the opening.

(4) Pin in position, keeping all the edges of the tape straight to a thread. Begin at B and neatly seam to A. At this point an extra stitch should be taken to make it quite strong.

(5) Continue seaming to c. With the same cotton hem from c to D to E then to F. When F is reached continue the hemming to A, being careful not to take the stitches to the right side of the garment. Pass the needle and cotton under the tape and bring it out again at F. Finish hemming to G and thence to B. Fig. 45*b* shows the right side when finished.

[NOTE.—If preferred, eight or nine buttonhole stitches may be worked round the end of the opening, in order to secure greater strength; this is advisable in thick material such as flannelette and double-warp calico, where it is almost impossible to turn the raw edge completely under.]

The method of preparing the hip opening of a child's pair of knickers for the strengthening tape, is given in Chapter V.

GUSSETS.

General Remarks.—These are small pieces of material which are inserted into garments for the purpose of strengthening a weak part, *e.g.*, the bottom of the side seams of shirts and at the sleeve openings. They therefore serve the same purpose in calico garments that strengthening tapes serve in flannel garments. Gussets are usually triangular in shape, though squares may be used.

The Specimen.—(1) A perfect square of calico must first be cut—about $2\frac{1}{2}$ ". This square must then be cut across the true diagonal. (Fig. 46). One triangle only, is needed for a gusset.

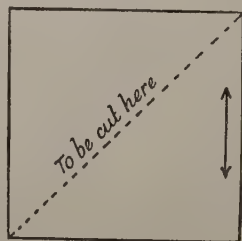


FIG. 46.

(2) Find the wrong side of the gusset and turn down a single fold $\frac{1}{8}$ " wide, along each of the short sides, selvedge side first; turn a fold the same width along the cross way side, being careful not to stretch the material in the least degree. (Fig. 47).

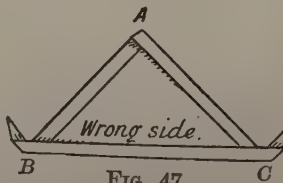


FIG. 47.

(3) Fold point B over to point c and make a crease down from the apex of the triangle to the base. (Fig. 48).

(4) Next bring the apex A to meet the top of the fold B C, so that it lies exactly on the crease made above. (Fig. 49).

(5) Crease from D to E. Turn the point B to meet D and point C to meet E. (Fig. 50).

(6) Cut these two flaps off leaving $\frac{1}{8}$ " folds to correspond with the other folds made. (Fig. 51).

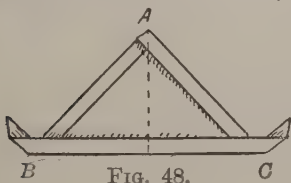


FIG. 48.

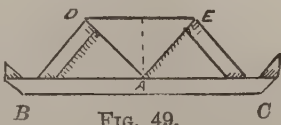


FIG. 49.

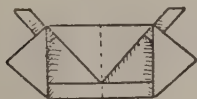


FIG. 50.



FIG. 51.

The gusset is now ready for setting into the garment.

[NOTE.—All the turnings are made on the wrong side of the gusset.]

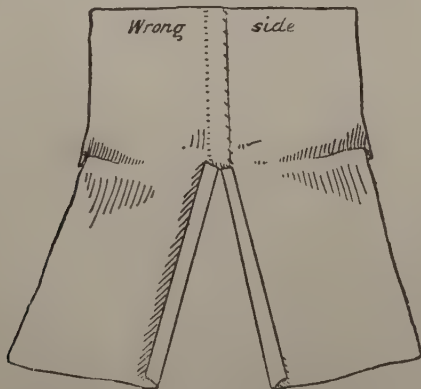


FIG. 52.

Preparing the Opening for the Gusset.—(1) Turn down a narrow hem along each side of the opening, and on to the wrong side of the garment, hemming them down neatly.*

(2) Cut across the side with the double seam fold to make the hem lie perfectly flat where the turning is reversed. (Fig. 52).

* In order to make both hems the same width, it may be necessary to cut away a part of the double fold made by one side of the seam for the fell.

Setting in Gusset.—(1) Turn the garment to the right side. Place point A of the gusset close to the end of the seam and tack from A to D and again from A to E on the right side. Begin at E and seam neatly to A, then to D, making an extra stitch at A, the weakest part. (Fig. 53.)

(2) Turn the work to the wrong side. The wrong side of the gusset will be seen to form a hexagon having four short, equal sides and two long sides.

(3) Fix the wrong side by keeping the four short sides straight to a thread; the crossway side must lie perfectly flat over the seam and must completely cover the apex of the right side triangle.

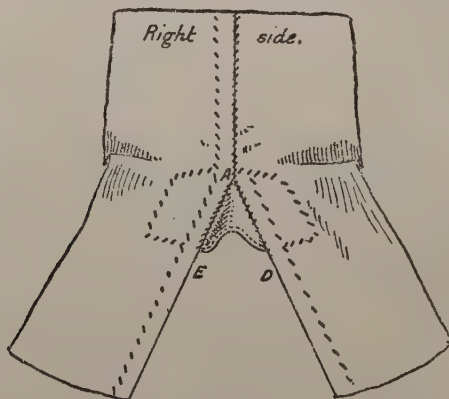


FIG. 53.

(4) With the same length of cotton used in the seaming neatly hem along the five sides of the gusset; the corners must be kept quite sharp. (Fig. 53.)

(5) When point E is reached, without fastening off the hemming, pass the needle and cotton through from the wrong side to the right side of the gusset $\frac{1}{8}$ " down from the folded edge and close to the seaming.

(6) Work a line of stitching across the gusset, being careful to form the proper twist at the back. When D is reached, again pass the needle and cotton to the wrong side and fasten off. The stitching is for the purpose of keeping the gusset in shape.

Single gussets are sometimes used for the bottom of the armholes of infants' first shirts. They are cut the same shape as above described, then they are hemmed along the three sides, first the selvedge side, then the welt side, and lastly, the crossway side. The apex is placed at the bottom of the armhole, and the gusset is seamed to the garment along the two short sides.

BINDING.

General Remarks.—This is a method used for making the raw edges of certain flannel garments neat. It is used chiefly for babies' garments, *e.g.*, barrowcoat, as it is much flatter and therefore less clumsy than a hem. Flannel binding is a kind of

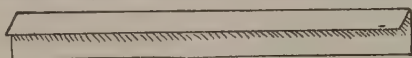


FIG. 54a.

tape, though much thinner, the best quality being made of silk.

The Specimen.—(1) Divide the width of the binding into three equal parts, letting $\frac{1}{3}$ for the right side of the garment

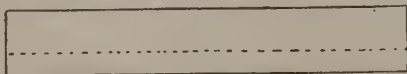


FIG. 54b.

form a fold over the other $\frac{2}{3}$ for the wrong side of the garment. (Fig. 54a.) Crease well.

(2) If for an infant's barrowcoat, begin to bind one of the

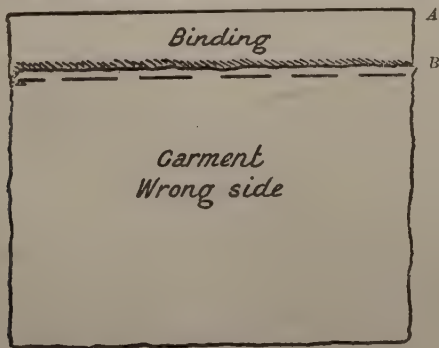


FIG. 54c.

(A. Top edge of binding. B. Top raw edge of flannel).

front edges first, *i.e.*, along the selvedge way, continuing along the bottom and up the second front edge.

(3) Hold the garment with the wrong side uppermost; take the binding in the left hand, open flat, and hold as shown in

Fig. 54*b*, with $\frac{1}{3}$ to the bottom and the $\frac{2}{3}$ above the crease to the top.

(4) Place the raw edge of the garment exactly along the crease of the binding, carefully tack in position to the corner, keeping the garment and binding at the same tension the whole time, *i.e.*, by not pulling one tighter than the other. (Fig. 54*c*.)

(5) When the corner is reached, make a small pleat on the under side of the binding, *i.e.*, the $\frac{1}{3}$ on the right side of the garment, so that it forms an angle of 45° with the two sides.

(6) Continue along the other sides as before.

(7) All corners must be turned in a similar way to the first.

(8) When the tacking is finished, turn the garment to the

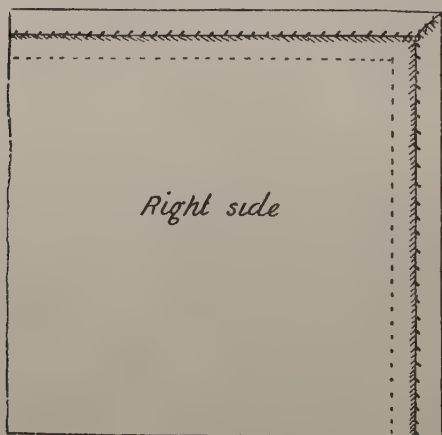


FIG. 54*d*.

right side and neatly hem the binding down, hemming down each corner pleat as it is reached.

(9) When the right side is finished take out the tackings and turn the work to the wrong side. Fold down the $\frac{2}{3}$ of the width of binding on to the wrong side and tack round, arranging the pleats at the corners as on the right side.

(10) When this is done, neatly run the binding on close to the bottom edge, hemming the corner pleats down to correspond with the right side. (Fig. 54*d*.)

[NOTE.—If preferred, the right side of the binding may be stitched down, in which case the wrong side must be hemmed and the corners be stitched on both sides.]

SCALLOPING.

General Remarks.—This is sometimes used at the bottom of a flannel petticoat, in preference to a hem, or round an infant's barrowcoat, instead of the edges being made neat with flannel binding. It is worked on the right side of the garment.

(1) The scallops may be formed by cutting a crescent, the required size, from a piece of thin cardboard.

(2) This crescent, or scallop, should be placed on the garment $\frac{1}{4}$ " from the edge that is to be worked; hold it firmly in position, and with ordinary sewing cotton carefully tack round the scallop, top and bottom, with small tacking stitches.



FIG. 55a.

(3) When one scallop has been tacked, lift up the cardboard and place it in position for the second scallop, making the points touch exactly. (Fig. 55a.)

(4) Tack round as before, and continue for the length of scalloping required.

[NOTE.—A much simpler and less tedious method is to purchase a transfer, which has simply to be ironed on to the garment.]

The Stitch.—As it is a fancy stitch it must be worked with coarse flax thread or washing silk; the thickness will depend upon the flannel of which the garment is made.

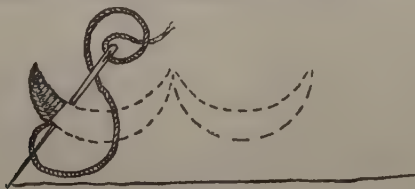


FIG. 55b.

(1) Bring the needle through from the wrong side of the garment to the right side at the extreme left-hand corner of the end scallop. Draw the thread through, leaving a length of 3" to be woven in after a few scallops have been worked.

(2) Hold the thread down under the left thumb, put the needle in *just* above the top row of tacking stitches, and bring

it out *just* below the bottom row of tacking stitches, keeping it above the thread. (Fig. 55b).

(3) Draw the needle and thread through in a downward direction, thus forming a half knot at the bottom of the scallop.

(4) The stitches must be kept close together, and their length must coincide with the width of the scallop. Although the stitches must be rather tightly drawn to keep the half knots uniform, the material must not be puckered. By working over the tacking thread, the scallops have a slightly raised appearance. The stitches on the wrong side of the garment should be quite as regular as those on the right side, though the half knots are missing.

To Join.—(1) Put the needle in, above the top tacking stitches as though for making another stitch, but draw the thread through to the wrong side; weave the thread under the wrong side stitches for the distance of one scallop.

(2) Thread the needle with a fresh length of thread, again weave under the wrong side stitches as above mentioned, then pass the needle through the last bottom half knot on the right side and continue the stitch as before.

Fasten off as in joining. (1) Secure the end of thread at the beginning by weaving it under the wrong side stitches. Cut off all ends carefully.

(2) When the scalloping is completed cut away the $\frac{1}{4}$ " margin of material, carefully going into the corners without cutting the stitches.

FEATHERSTITCHING.

General Remarks.—This process is so called because the stitches are arranged in a similar manner to the barbs of a feather. It is used principally for decorative purposes, though sometimes it serves a double purpose when used to fasten down a false hem; *e.g.*, down the front of a chemise or a nightdress.

I. Single Featherstitching. To Begin.—(1) Bring the needle and cotton through from the wrong side to the right side of the work, leaving a 3" length of cotton on the wrong side; this point is marked 1 in Fig. 56a.

(2) From point 1 count two threads to the right (point 2); insert the needle and bring it out in a vertical position two threads below at point 3, keeping it *above* the cotton. The cotton must be drawn out of the material *towards* the worker in order to form each stitch correctly.

(3) From point 3, count two threads to the left (point 4); insert the needle and bring it out two threads below at 5, again keeping the needle above the cotton.

(4) Continue working alternately in this way from left to right for the required distance.

To Fasten Off, pass the needle and cotton to the wrong side and weave the cotton in and out of the wrong side stitches.

Fasten off the end at the beginning in a similar way.*

II. Double Featherstitching.—This is so called because two stitches are made to right and left alternately instead of one, as above.

(1) **Begin** as for single featherstitching.

(2) From point 1 count two threads to the right (point 2); insert the needle and bring it out in a vertical position two threads below at point 3 as before, keeping the needle above the cotton.

(3) From 3 count two threads to the right (point 4); insert the needle and bring it out two threads below at 5. This will give the second stitch to the right.

(4) From 5 count two threads to the left (point 6); insert the needle and bring it out two threads below at 7.

(5) Count two threads to the left (point 8); insert the needle and bring it out two threads below at 9. This completes the two stitches to the left. (Fig. 56b.)

(6) Work from right to left in the above manner for the distance required.

Fasten Off as for single featherstitching.

[NOTE.—Although directions are here given for working to thread for the sake of beginners, it is not practicable to do so on fine material. When featherstitching the front of a chemise or nightdress, both sides should be begun at the top, and end at the point at the bottom, in order that both rows of stitches may fall in the same direction.]

FIG. 56a.

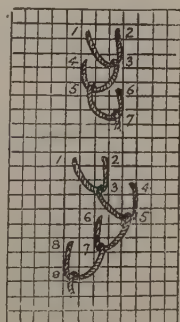


FIG. 56b.

* When working on double material, the needle and cotton may be inserted between the thicknesses for beginning, joining and fastening off, instead of weaving in the ends on the wrong side.

CHAPTER III.

Various Seams.

General Remarks.—Seams are used for the purpose of joining widths of material together. They vary according to the garment for which they are required and the texture of the material used for that garment. They are almost invariably

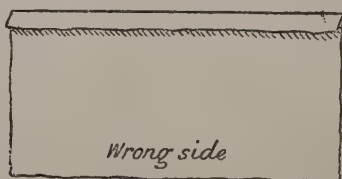


FIG. 57.

worked the selvedge way of the material. The width of all seams must be uniform throughout their entire length.

I. Sew and Fell Seam.—This seam is used when making calico garments such as chemises, drawers, nightdresses and shirts.

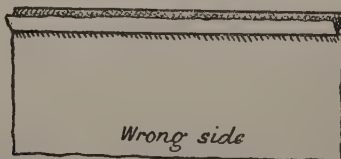


FIG. 58.

(1) Turn down a single fold $\frac{1}{8}$ " wide along one side of one of the widths to be joined, and on the wrong side of the material. (Fig. 57).

(2) Turn down a similar fold along the second width of the material, but on to the *right* side.

(3) Again, on this second width turn back the folded edge on to the *wrong* side, making the fold $\frac{3}{16}$ " wide. (Fig. 58).

(4) Place the two widths together, edge to edge, with the folds inside, thus making the right side of both widths outside.

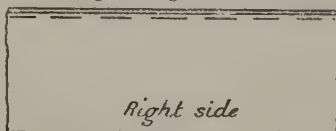


FIG. 59.

(5) Neatly tack the two together, beginning at the bottom of the garment. (Fig. 59).

(6) Carefully seam, again beginning at the bottom.

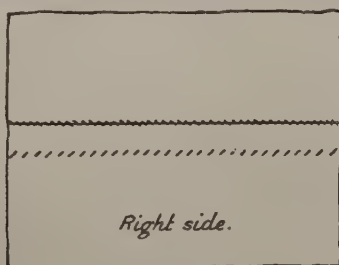


FIG. 60.

(7) When the seaming is finished take out the tacking stitches, open the seam and press out perfectly flat with the

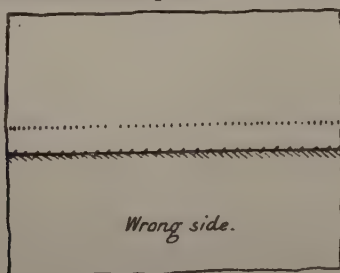


FIG. 61.

thumb nail; flatten in the same direction that the seaming was worked.

(8) Turn the work to the wrong side, tack down the fold and neatly hem.

(9) When finished take out the tacking stitches. Fig. 60 and Fig. 61 show the seam completed right and wrong sides.

[NOTE.—The fells of these seams should always fall to the back of the garment, therefore the double fold must be made on the front width each side.]

If one side of the seam is on the straight of the material and the other side on the cross, *e.g.*, a nightdress sleeve, the double fold must be made on the straight side.

II. Run and Fell.—This seam may be used for calico garments instead of the sew and fell. It is, perhaps, easier to fix as there are fewer folds to be turned.

(1) Along one side of the front width of the garment turn a

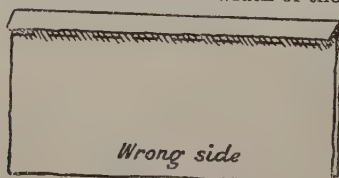


FIG. 62.

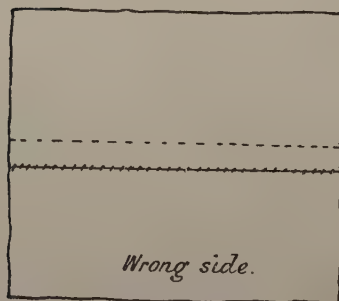


FIG. 63.

single fold $\frac{1}{8}$ " wide on to the right side of the material—crease well, but without crumpling the work unnecessarily.

(2) Carefully lift up this fold and place the raw edge of the back width exactly along the crease just made, so that the right side of the back width, faces the right side of the front width, thus making the wrong sides of the material outside.

(3) Tack the two widths together $\frac{3}{16}$ " down from the crease.

(4) Again, turn down the fold first made over the raw edge of the back width. (Fig. 62).

(5) Neatly run the two widths together just below the raw edge of the fold.

(6) Take out the tacking stitches, press the seam perfectly flat, and hem the fold down neatly. (Fig. 63). As in the sew and fell seam, the fells must fall to the back.

III. French Seam.—This is a seam which is used for making outside garments, such as overalls and pinafores, where it is not desirable to show too much of the seam on the right side.

(1) Place the two widths of material together edge to edge, with the *wrong* sides facing. Neatly run and backstitch the two widths together $\frac{1}{8}$ " down from the top edge. Cut off all frayings.

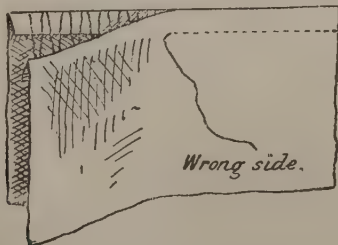


FIG. 64.

(2) Turn the work to the wrong side, *i.e.*, with the right sides facing; press out the join just made so that it forms the top edge; again run and backstitch through the double material, but this time $\frac{1}{8}$ " down from the edge in order to completely cover the raw edges. (Fig. 64).

[NOTE.—If preferred, stitching may be worked on the wrong side, but it is not necessary. Fig. 64 shows the appearance of the running stitches which are worked on the right side, if the seam is pulled open.]

IV. Mantua Maker's Seam or Hem.—This may be used in the place of the French seam on a very fine material such as muslin, but it is not so suitable for print as the French seam because it is more clumsy.

(1) Place the two widths of material together with the right sides facing, and with the top edge of the front width $\frac{1}{8}$ " below the top edge of the back width. (Fig. 65a).

(2) Tack the two together $\frac{3}{8}$ " below the top edge; now turn down a fold $\frac{1}{8}$ " wide along the back width only, thus bringing the two raw edges near together. (Fig. 65b).

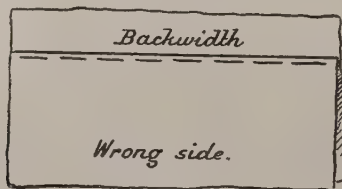


FIG. 65a.

(3) Again, turn down a second fold $\frac{3}{16}$ " wide on to the front width thus forming a hem. (Fig. 65c).

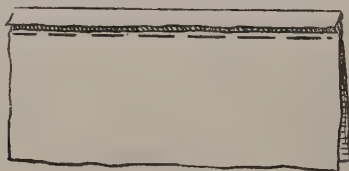


FIG. 65b.

(4) Carefully tack, taking the stitches through all the thicknesses of the material.

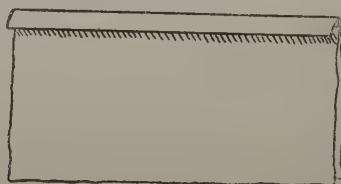


FIG. 65c.

(5) Hem neatly, taking every stitch through to the under side; remove all the tacking stitches.

Y. Counter Hem.—This seam is not so frequently used as the above four seams; one objection being that the hemming is worked on the right side as well as the wrong side, and it is much more difficult to fix. It is sometimes used for the seams of an under bodice, and the shoulder seams of an infant's first shirt.

Take two pieces of calico 5" long and 2" wide. Find the right side of both pieces of material and mark with pins.

(1) Turn down a fold $\frac{1}{8}$ " wide on to the right side of one of the strips, and along the selvedge way. (Fig. 66a).

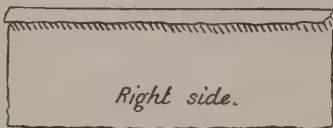


FIG. 66a.

(Back width of garment.)

(2) Turn down a similar fold on the second strip, but on to the *wrong* side of the material. (Fig. 66b). Both the folds must be perfectly straight, and they should be well pressed.

(3) Take the two strips and hold them so that both the right sides are uppermost.

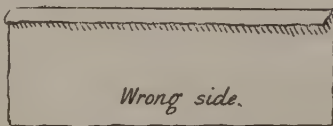


FIG. 66b.

(Front width of garment.)

(4) Place the two folded edges over one another so that the raw edge of the one width lies along the crease of the other.

(5) Very carefully pin the seam in position down the middle, keeping the width uniform from end to end, then tack down

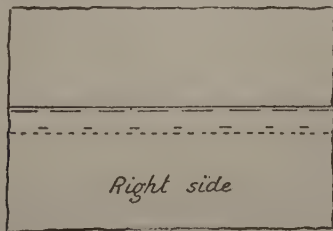


FIG. 67.

the fold on the right side; turn the work over and tack the fold on the wrong side. (Fig. 67).

(6) Take out the pins and hem down the folds neatly, first the right side, then the wrong side.

VI. Flannel Seams.—These differ from the five preceding seams as double folds of material are not made, the material being too thick. There are two kinds of seams which come under this heading, the “Open” and the “Closed” Seams.

A. Open Seam.—This is used when a very flat seam is required as in an infant's barrowcoat or long flannel, and in flannel bodices.

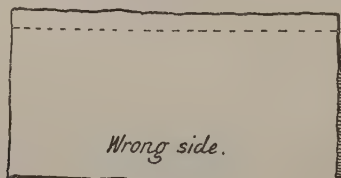


FIG. 68.

(1) Place two widths of the material together with the right sides facing each other and the edges exactly even. Run and backstitch them together $\frac{3}{8}$ " down from the top edge (Fig. 68).

(2) Open the two edges and well flatten the join.

(3) Tack down each of the two folds and then carefully herring-bone them down, taking all the stitches to the right side. (Fig. 69).

(4) Take out the tacking thread.

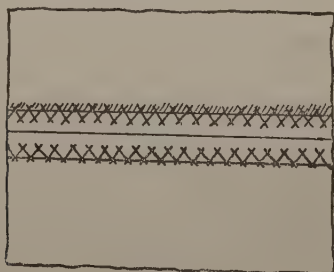


FIG. 69.

B. Closed Seam.—This seam is used for such garments as flannel petticoats, flannel shirts and nightdresses. The flannel petticoat seams are perhaps the most difficult to manage, as one side of each seam is on the straight of the material and one is on the cross way, or gored, whereas in the two latter

garments both sides of the seams are the same, with the exception of the seams in the sleeves which resemble those in a petticoat. Directions, therefore, are given for petticoat seams.

(1) Place the gored or crossway side of one width to the straight selvedge side of the second width; the crossway edge must be $\frac{1}{4}$ " below the straight edge and the right sides of the material must face each other.

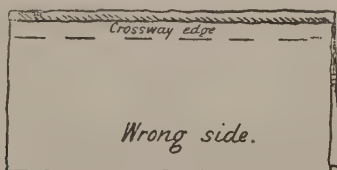


FIG. 70.

(2) Tack the two widths together $\frac{1}{8}$ " below the crossway edge, holding the gored side uppermost to prevent it from being stretched (Fig. 70).

(3) Neatly run and backstitch the two widths together close under the tacking thread.

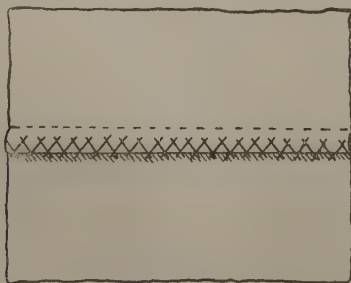


FIG. 71.

(4) When finished take out the tacking thread, well flatten the join, and fold the straight edge over the crossway edge; tack in position and herringbone down, being careful to take all the stitches to the right side. (Fig. 71).

TO JOIN IN HERRINGBONING.—(1) The last stitch made before the joining is required, should be on the double material.

(2) Cut the cotton, leaving an end of $\frac{1}{2}$ ".

(3) Slip the point of the needle under the fold and undo the half stitch as in hemming.

(4) Thread the needle with the fresh cotton, again slip it under the fold and bring it through the little hole left by the old cotton.

(5) Draw the needle and cotton through, leaving an end of $\frac{1}{2}$ ".

(6) Tuck both the ends under the fold and proceed with the herringboning.

(7) *Fasten Off* by running the needle and cotton between the two thicknesses of the material for the distance of 1", then cut the cotton close to the work.

The above method is quite secure for joining and fastening off, although the stitch is a loose one, because the nap on the flannel soon clings round the ends of cotton, thus preventing them from slipping out. If preferred, a backstitch may be worked both in fastening on and off.

[NOTE.—Flannel petticoat seams differ from the seams of calico garments as the folds on the wrong side fall towards the front. When both sides of the seams are similar, as in the flannel shirt or nightdress, then the folds must fall to the back].

CHAPTER IV.

Mending.

General Remarks.—When a garment of any description begins to wear out it is not necessary to cast it aside as useless; if carefully mended it will last for a considerable time and such renovation is scarcely visible when neatly and accurately done. Generally speaking, the mending of small holes or thin places may be done by patching for the former and generally by darning for the latter.

I. PATCHING.

By this means the worn material round the hole in the garment is replaced by new material or that which is less worn.

A. Calico Patch (First Method).—Take a piece of calico large enough to cover the hole and the surrounding worn material.

(1) Turn down a single fold $\frac{3}{8}$ " wide along each side of the patch—selvedge sides first—on to the right side of the material. The corners must be kept quite square, and the sides perfectly straight. (Fig. 72.)

(2) Place the patch on to the *wrong* side of the garment straight to a thread with the folds facing the garment, the selvedge way of both running in the same direction and the middle of the patch exactly over the middle of the hole; pin at the corners and then carefully tack in position. (Fig. 73.)

(3) Begin in the middle of one of the selvedge sides and neatly hem the patch to the garment, taking a stitch directly

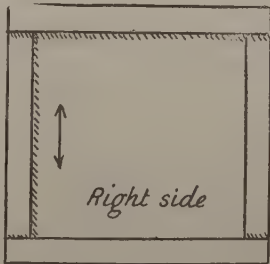


FIG. 72.

at each corner and keeping the whole perfectly flat. (Fig. 73.)
Take out the tacking cotton when finished.

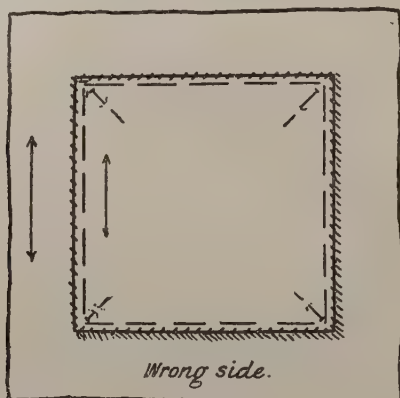


FIG. 73.

(4) Turn the work to the right side and cut the worn part of the garment in a diagonal line to within $\frac{1}{2}$ " of each corner.

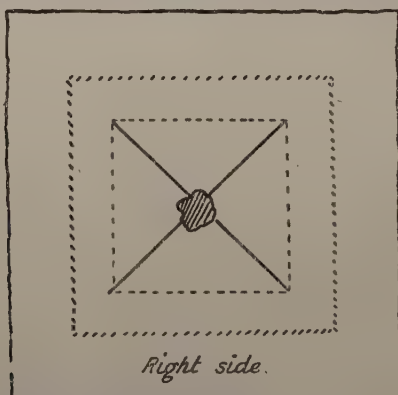


FIG. 74a.

marked by the hemming stitches, thus forming four triangular pieces. (Fig. 74a.)

(5) Cut away each triangle straight to a thread as shown by the dotted line. (Fig. 74a.)

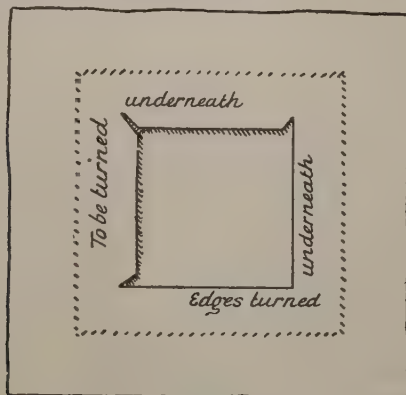


FIG. 74b.

(6) Again cut diagonally towards each corner for the distance of $\frac{1}{8}$ " ; this is known as *mitreing*, and is to allow for the raw edges being turned under. (Fig. 74b.)

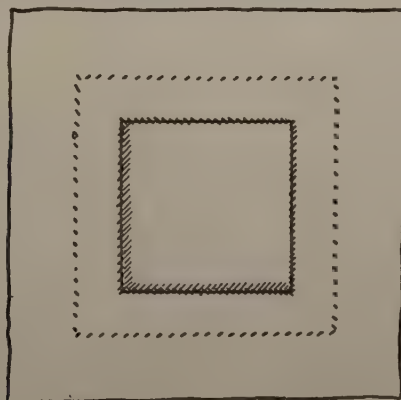


FIG. 75a.

(7) Carefully turn under a narrow fold along each side as far as the corners are cut, so that all raw edges are hidden. Tack round. (Fig. 74b.)

(8) Fold back the garment so as to form a double edge with patch and garment and seam along neatly, beginning in the middle of one of the selvedge sides and holding the work with the patch to the front. As on the wrong side, a stitch should be taken directly into each corner as this is the weakest point. When finished, take out the tacking cotton and well flatten the seaming. (Fig. 75a.)

If a patch is required *under the arm of a garment, e.g., a chemise*, it is then necessary to have one slightly shaped. The seam of the garment must be unpicked for about 1" beyond the required length of the patch. Three sides of the patch must be straight to a thread, but the fourth side, that next to the seam, must be cut to the shape of the worn-out part of the garment that is being replaced. The three straight sides of the patch are worked in an exactly similar way to the square patch, but the fourth or curved side forms the part of the seam in place of the worn material which has been cut away. (Fig. 75b.)

In some cases the garment wears away on both sides of the seam, when it is necessary to put on two separate patches, one each side; thus the two patches will be joined to form the continuation of the seam in place of the worn material.*

Second Method.—As before, take a piece of calico large enough to cover the hole and the worn material round it.

(1) Turn down a single fold $\frac{1}{2}$ wide along each side of the patch—selvedge sides first—on to the *wrong* side of the material, keeping each fold straight to a thread.

(2) Place the patch on to the *right* side of the garment straight to a thread, with the folds facing the garment and the selvedge way of both running in the same direction; the middle of the patch to be over the middle of the hole.

(3) Pin the patch in position at the corners, and carefully tack it down on all four sides.

(4) Begin in the middle of one of the selvedge sides, and neatly seam the patch to the garment, being careful to take a stitch directly into each corner, and taking up a single thread only of the patch to avoid catching in the ends of the folds on the inner side.

(5) Take out the tacking cotton and well flatten the seaming.

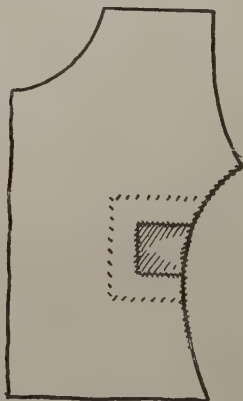


FIG. 75b.

* When the patch occurs by the seam of a garment, the margin of double material (patch and garment) should be, as nearly as possible, the width of the seam.

(6) Turn the work to the wrong side, and cut away the worn part of the material to within $\frac{3}{8}$ " of the seaming stitches showing through from the right side.

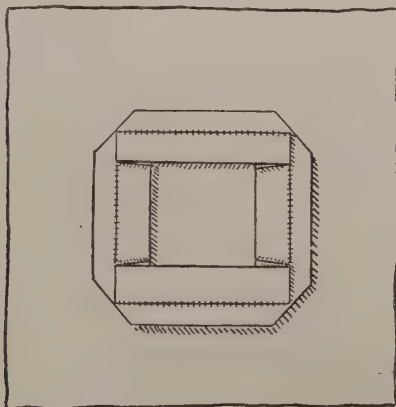


FIG. 75c.

(7) Cut along diagonally right into each corner, and fold back each flap thus formed. The wide folds on the patch will now be seen. (Fig. 75c.)

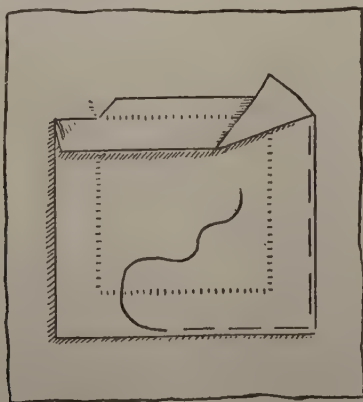


FIG. 75d.

(8) Carefully turn the folds of the patch outwards until they lie perfectly flat on the wrong side. Again flatten the seaming.

(9) Turn under a fold $\frac{3}{16}$ " wide along each side of the patch, selvedge way first, keeping the width quite uniform.

(10) Carefully tack round and hem down neatly. Fig. 75d shows two folds tacked down.

B. Print Patch.—This differs from the calico patch as it is placed on the right side of the garment instead of on the wrong side, and only one set of stitches is seen on the right side. It is more difficult than the calico patch on account of the pattern of the material having to be matched.

Take a piece of print of the same pattern as the garment, large enough to cover the hole and the surrounding worn material.

(1) Turn down a single fold $\frac{1}{4}$ " wide along each side of the patch and on to the wrong side of the material, selvedge sides first.

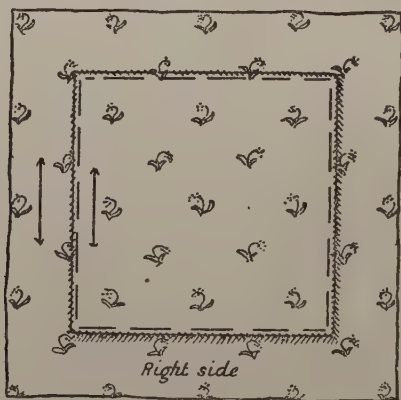


FIG. 76.

(2) Place the patch on the right side of the garment with the folds downwards and the selvedge way of patch and garment running in the same direction. (The pattern on the garment and patch must match exactly, and in arranging this it will sometimes be found impossible to have the threads of the patch exactly parallel with those of the garment, owing to the uneven printing of the design, but they must be as straight, one with the other, as possible.)

(3) Pin the patch at each corner and carefully tack round. (Fig. 76).

(4) Fold back the garment to form a double edge along one of the selvedge sides of the patch, hold the work with the

patch to the front, and seam the patch to the garment beginning in the middle of the side.

(5) Seam along each side in a similar way, being careful to take a stitch directly into each corner.

(6) When finished take out the tacking thread and well flatten the seaming. (Fig. 76).

(7) Turn the work to the wrong side and cut the worn part of the garment diagonally to within $\frac{3}{8}$ " of each corner as

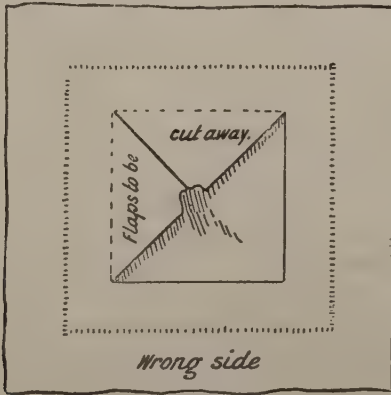


FIG. 77.

shown by the seaming on the right side, then cut away the four triangular pieces straight to a thread. This will give the double fold of material $\frac{1}{4}$ " wide—one thickness of the garment and the other thickness the folds round the patch. (Fig. 77).

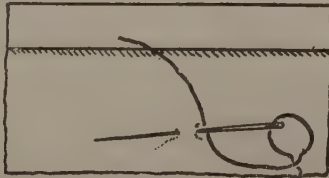
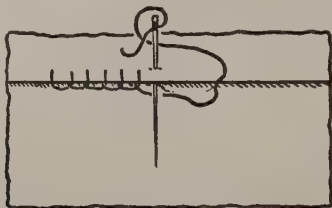


FIG. 78a.

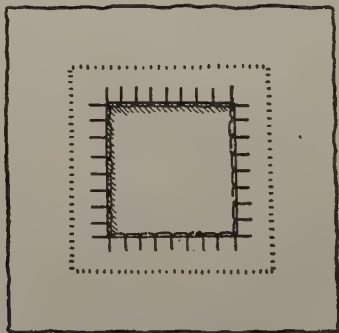
BLANKET STITCHING.—The raw edges have to be made neat by means of blanket stitching which is worked in the following way: (1) Lift up the upper fold and work half a dozen running stitches on the under fold to secure the end of cotton. (2) Pass the needle and cotton through the upper fold $\frac{1}{8}$ " from the raw edge ready for working the stitch. (Fig. 78a). (3) Insert the

needle in a vertical position through the two folds $\frac{1}{8}$ " to the right of where the cotton is coming out, and $\frac{1}{8}$ " from the edge, keeping the needle *above* the cotton. (4) Draw the cotton out in a downward direction, keeping the small twist along the raw edge (Fig. 78*b*), and allowing the cotton to be rather loose ready for the last stitch. The last stitch and first stitch of each

FIG. 78*b*.

side must be taken exactly into the corner. (5) When *Fastening Off* link the last stitch into the bottom of the first stitch, then carefully lift up the folds and secure the cotton by working half a dozen running stitches as for the beginning. Fig. 79*a* shows the patch finished on the wrong side.

Care must be taken when working the wrong side not to let any of the blanket stitches show on the right side of the patch.

FIG. 79*a*.

The Wrong Side of the Patch may be finished off in the following way: (1) Cut away the worn material as described in the first method, leaving the $\frac{1}{4}$ " margin on all four sides. (2) Then cut diagonally right into each corner, inserting the scissors between the fold of the garment and that of the patch. (3) Turn back the four flaps

thus formed. (4) Neatly blanket stitch along each of the eight sides, on the single material. (Fig. 79b). This is much inferior to the first method, as the corners are left insecure.

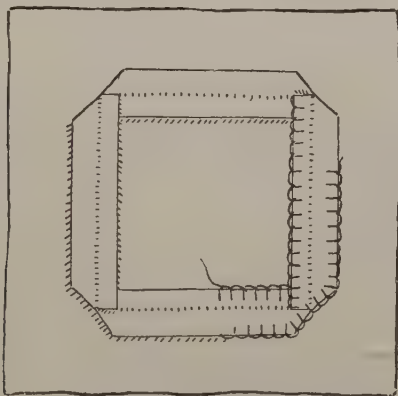


FIG. 79b.

C. Flannel Patches.—These differ from the calico and print patches as the raw edges are not turned in. They are of three kinds, *viz.*, *square*, *triangular*, and *round*. The square patch is used for mending a hole that occurs in the straight part of a garment, such as the skirt of a petticoat or a flannel night-dress; the triangular patch is used when a hole occurs round the armhole of a garment; and the round patch is used when mending a hole in the elbow of a garment.

Square Patch.—As in the two preceding patches cut the flannel patch large enough to cover the hole and the worn material round it; the edges must be straight to a thread.

(1) Place a pin in the patch to mark the direction of the selvedge, the way of the nap (see Chapter I.) and the wrong side.

(2) Place the patch on to the wrong side of the garment with the right side downwards, the selvedge way and the fall of the nap to correspond with that of the garment, and the middle of the patch over the middle of the hole.

(3) Pin the patch in position at each corner and tack it round, keeping it perfectly flat and straight to a thread. (Fig. 80.)

(4) Begin to herringbone the patch on to the garment in the middle of one of the selvedge sides, by inserting the needle

between the patch and garment four threads up from the edge of the patch; draw the needle and cotton through, leaving $\frac{1}{2}$ " of cotton which must be tucked between the patch and garment.

(5) Herringbone to within four threads of the corner of the patch on the double material (Point *a*, Fig. 81), then take

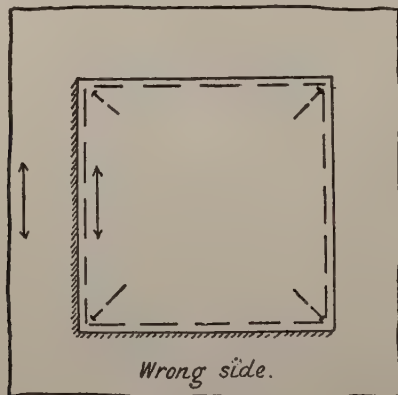


FIG. 80.

another bottom stitch on the single material, which will be two threads from the corner at the point *b*; from the corner of the patch count up four threads on the single material along the second side, insert the needle at *c* and bring it out at *d* in a

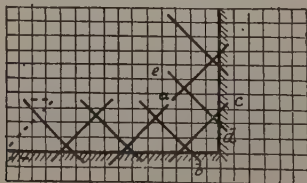


FIG. 81.

(The dotted lines show the last stitch and the end between the two thicknesses of material for fastening off.)

vertical position; draw the needle through, thus forming a long stitch across the corner, keeping it down flat; turn the work round so that the side just herringboned is to the left-hand side; from *a* count along two threads on the double

material to *e*, insert the needle and bring it out again at *a* taking up the double material and so forming a small square.

(6) Finish herringboning along the four sides of the patch, turning each corner as just described.

(7) Turn the work on to the right side.

(8) Cut the worn part of the garment diagonally from the hole towards the four corners, to within eight threads of the inner square of stitches which show through the double material from the wrong side, then carefully cut away the four triangular pieces straight to a thread, keeping the same distance of eight threads from the stitches as stated above. (Fig. 82.) This is to allow for four threads being left between the herringboning on the wrong side and that on the right side.

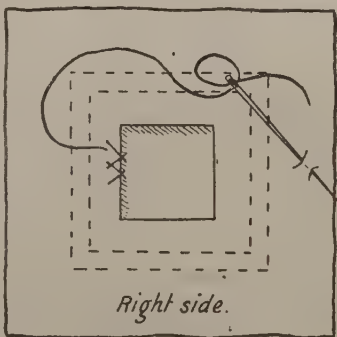


FIG. 82.

(9) Begin to herringbone the garment down on to the patch along one of the selvedge sides in the same way as for the wrong side. Continue as far as the corner, the last bottom stitch being exactly in the corner *a*, Fig. 83, then work another top stitch, *b*; from *b* count two threads to the right and four threads down to *c*; insert the needle at *c* and bring it out at *d* which is two threads above *c*, thus making a long stitch across the corner from *b* to *d*; turn the work round so that the side just herringboned is to the left hand; from *a* count two threads to the right *e*, insert the needle and bring it out exactly at *a*.

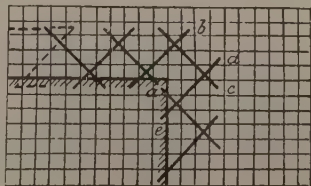


FIG. 83.

(10) Continue herringboning and turn each corner similarly. *Fasten Off* as for the wrong side by passing the needle and cotton between the double thickness of flannel for the distance of about 1".

Triangular Patch.—This patch is similar to the square patch in the following ways:—

(1) It is placed on the wrong side of the garment.

(2) The selvedge way of the patch and garment run in the same direction.

(3) The nap of the patch and the garment falls the same way.

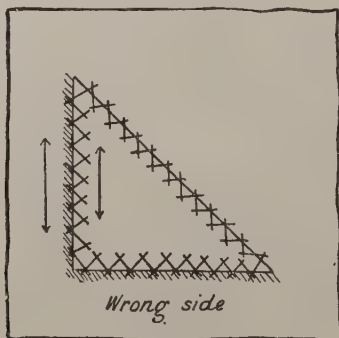


FIG. 84.

It differs from the square patch for the following reasons:—

(1) It has one side the selvedge way of the material, one the weft way, and the third directly on the cross; the first two being the same length.

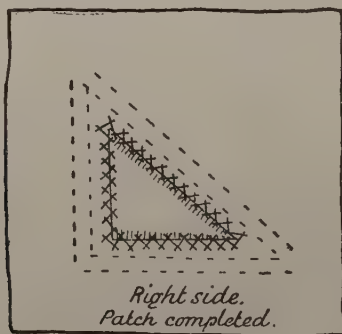


FIG. 85.

(2) One corner only of the right and the wrong sides is a right angle, the other corners form acute angles, though they are turned in a very similar manner, the difference being that the enclosed spaces form triangles instead of squares.

Fig. 84 shows the triangular patch complete on the wrong side, and Fig. 85 the right side completed.

Great care is required when herringboning along the cross-way sides to prevent them from being stretched and to keep the stitches as uniform as possible.

Circular Patch.—This is, perhaps, the most difficult of the three patches as the edges are so liable to become stretched.

Cut the patch sufficiently large to cover the hole and the surrounding worn material.

(1) Place the patch on to the wrong side of the garment with the right side downwards, the middle of the patch over the middle of the hole, the selvedge way of the patch and garment running exactly parallel, the nap of both falling in the same direction.

(2) Carefully tack the patch in position, keeping it perfectly flat.

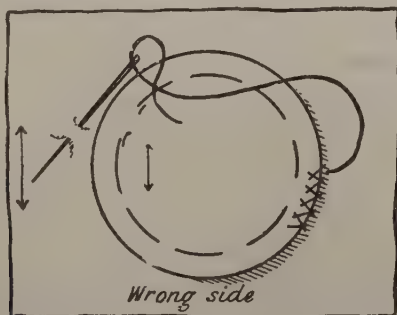


FIG. 86.

(3) Herringbone the patch down on to the garment, making the stitches quite uniform, although not worked to a thread. The top stitches must be closer than the bottom ones on account of the inner circle being smaller. (Fig. 86).

(4) When the wrong side is finished, turn to the right side and cut away the worn material round the hole to within a distance of $\frac{1}{4}$ " of the inner circle of stitches showing through from the wrong side.

(5) Herringbone the garment down on to the patch. This time the bottom stitches will have to be the closer, being round the smaller circle.

When *Beginning*, *Joining*, and *Fastening Off* the cotton in the flannel patching, a backstitch may be worked to make the end more secure, but it should be taken through one thickness of

material only, not through both; this method gives the work a more untidy appearance than the one given first.

[NOTE.—It is advisable to patch with material which is partly worn, as new material, being very much stronger than the garment to be mended, will often cause a fresh rent to be made round the patch itself. The best parts of old garments should be cut out and put by for this purpose. If new material should be used, it must be of the same texture as the garment to be patched, and should be washed first to remove some of the “dressing.”

II.—DARNING.

By this means partly worn threads of a garment may be strengthened by new threads, or a hole may be entirely filled in by means of new threads. All the darns are worked on the wrong side of the garment, except the Stocking-web-stitch Darn, and Fine Drawing.

A. A Thin Place as for a Stocking.—If the wrong side of a plain stocking is carefully examined, it will be found to consist of a series of interlinking loops of wool, some arching upwards and others curving downwards (Fig. 87), a row of upward loops alternating with a row of downward loops. The darning must not be begun exactly on the thin place, but $\frac{1}{2}$ " away, in order to give greater strength to the weak part of the garment.



FIG. 87.

(1) Begin at *a* (Fig. 88), which is to the left of the thin place, and take up an up loop on the needle, miss over the next *up* loop, take up the third above, miss the fourth and take up the fifth, thus making three loops on the needle. Draw the needle and thread through, leaving an end of darning cotton $\frac{3}{16}$ ".

(2) This time the darning will be downwards therefore the *down* loops must be taken up. Take up the down loop which is above the up loop of the preceding row of darning; miss the next loop below, take up the third and so on till there are four loops on the needle.

(3) Draw the needle and thread through leaving a short loop of thread, $\frac{1}{8}$ ", to allow for the shrinkage when washed.

(4) The third row will contain five up loops and must be begun one loop below the second row.

(5) Continue darning in this way increasing each row by one loop, until the middle of the thin place is reached, then

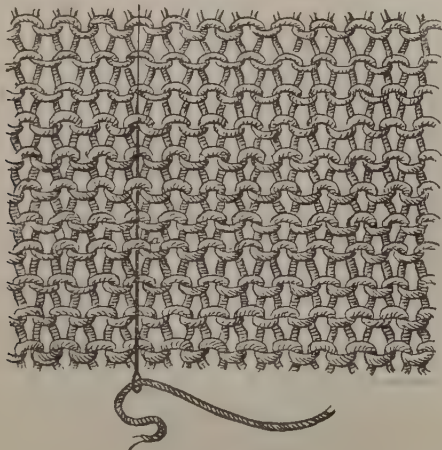


FIG. 88.

decrease in a similar manner until there are three loops on the needle, as at the beginning. (Fig. 89).

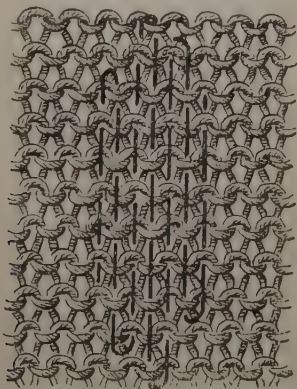


FIG. 89.

By making the darn this shape there is no great strain on

any one row of loops of the material. The important points to be remembered in this darn are :

(1) Take up the *up* loops when darning upwards, and the *down* loops when darning downwards.

(2) Interlinking loops must not be picked up.

(3) Loops of the thread must be left at the ends of every row to allow for shrinkage and to prevent puckering.

B. A Hole as in a Stocking (Common Method).—It would be as well for this darn to be practised on a piece of coarse stocking-web material before attempting the work on the actual garment, as it requires great care to prevent any puckering.

The Specimen.—(1) Take a piece of stocking-web material 4" square, and in the middle cut three of the up loops, one above the other.

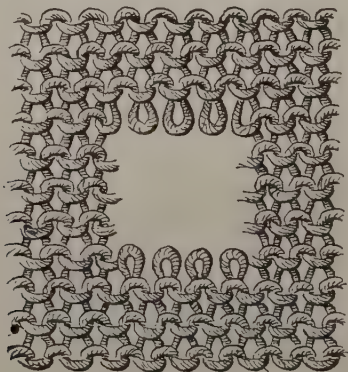


FIG. 90.

(2) With the eye of the darning needle very carefully unravel the strands cut, until a hole, $\frac{1}{2}$ " square, is formed; there should be about four complete loops at the bottom and three complete and two half loops (one half loop on each side) at the top. (Fig. 90.)

[NOTE.—The frayed-out threads must be worked over when darning.]

(3) Begin to darn $\frac{1}{2}$ " to the left of the bottom left-hand corner of the hole. (See dot at the bottom left-hand corner of the diagram. Fig. 90.) Pick up one up loop, miss the next, pick up the next and so on until there are five loops on the needle.

(4) Work the second and succeeding rows exactly the same as for the thin place, the difference being in crossing the hole; each of the half loops and the complete loops top and bottom of the hole must be clearly taken up on the needle in their turn, a loop always being opposite a space. (Fig. 91 shows the right side after the first rows of darning have been worked.)

(5) Begin the crossing at the outer edge of the darn just above the hole, taking up the strands of the first rows of darning and not the web at all; pick up one strand, pass over the next, pick up the next and so on until the opposite side is reached. When working the second row, the strands picked up in the first row will now be passed over.

All the crossing rows of darning are of the same length; great care must be taken when passing over the hole to weave clearly over and under the strands to prevent any splitting. The

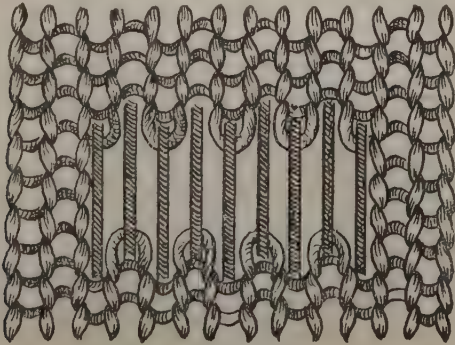


FIG. 91.

last row of the crossing should be just below the hole, as it is not necessary to extend it beyond, the first part of the darning giving the necessary strength to the worn part of the material.

The Stocking.—The hole in a stocking does not, of course, wear with regular edges; the ends of the threads surrounding the hole must therefore be picked out carefully as for the specimen, but the number of loops top and bottom will vary according to the size of the hole worn. Proceed with the darning as for the specimen, leaving the loops of darning thread for shrinkage at the end of every row.*

* In the case of finely woven garments it will be necessary to take up two or even three loops at a time, the same number being passed over, but the principle is the same as above.

C. A Hole in Coarse Woollen Garments, such as Jerseys and Cycling Stockings (*Stocking-Web Stitch Darn*).—This darn differs from the *Common Method* as it is worked on the right side of the garment. It is preferable to the preceding method, as a hole mended in this way is not visible on the right side when finished.

(1) Prepare the hole by carefully picking out all the weak loops round it, as for the common darn. Do not cut off the ravelled-out threads, but neatly darn them in on the wrong side of the garment.

(2) Take a small needle and fine sewing cotton—coloured is best, because easily seen—and connect the loops each side of the hole as shown in Fig. 92, keeping the material perfectly flat the whole time. Fasten on and off as for ordinary darning.

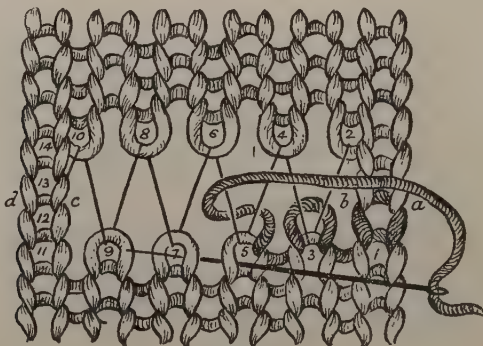


FIG. 92.

(3) Thread a darning needle with a strand of wool to match the garment and long enough to complete the darning of the hole.

(4) Turn the work on to the wrong side, and *Fasten On* by working three short rows of darning as for a thin place, beginning 1" away from the left-hand side of the hole; this will be the right-hand side when the work is turned to the right side.

(5) Pass the needle from the wrong to the right side bringing it out at 1, Fig. 92.

[NOTE.—At this stage in the work a small piece of thin cardboard should be placed on the wrong side of the hole and lightly tacked in position. The darning will be rendered much easier by doing so, and the work will be kept quite flat. When

the darning is finished on the right side, the cardboard must be removed to allow for the fastening off on the wrong side.]

(6) Work over the loop at the bottom right-hand corner of the hole as shown in the diagram, by inserting the needle at *a* and bringing it out at *b*.

(7) Proceed with the stitch as follows:—Pick up the half loop marked 1 and half the loop 3; pass the needle behind the two strands of cotton forming the V-shape; pick up the other half loop 3 and half of loop 5, carefully draw the wool through leaving a loop the same size as the loop of the garment immediately below it. Continue working in this way until the first half of loop 11 is picked up; insert the needle at *c* behind loop 12 and bring it out at *d*, then pass the needle through the middle of loop 11 and bring it out vertically through the middle of loop 12. This ends the first row.

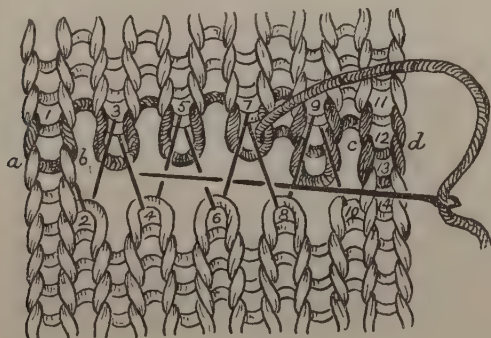


FIG. 93.

(8) Turn the work upside down as in Fig. 93.

(9) Work over loop 13 and continue the second row as shown in Fig. 93. When this is completed turn the work again and proceed as in the first row. Work backwards and forwards in this way until the hole is finished. When working the last row, the loops 2, 4, 6, 8 and 10 must be picked up in their proper order, *i.e.*, two half loops will be taken up instead of passing the needle behind the V-shape of fine cotton.

(10) After working over the last loop, pass the needle and wool through to the wrong side. *Fasten Off* by three rows of darning as at the beginning.

(11) Carefully take out the strands of fine sewing cotton.

[**Grafting**, which is used for finishing off the toes of socks and stockings, is taken in Chapter VII.]

D. Cross-Cut or Diagonal Darn.—This darn is used for mending cuts which are sometimes made in tablecloths or d'oyleys, and is so named as the cuts are usually diagonal or across both warp and weft threads of the material.

(1) To prevent the edges of the cut from opening, carefully fishbone-stitch them together (Fig. 94) with fine sewing cotton or a long hair; the latter is preferable, as it is much easier to remove when the darn is finished.

(2) The shape of the darn should be pencilled in very lightly in order to keep it accurate. After some practice it may be creased only. (Fig. 95). A B is the cut. Mark c half the length of A B, from A, and E half the length of A B from B. From c draw a vertical line to F on a level with E; join F to E. From E draw a vertical line to D on a level with c; join D to c. This gives the square C D E F. Continue the line F C to G making C G the same as F C. Continue C D to H making C H equal to C D. Continue D E to I and F E to J making E I equal to E D and E J equal to F E.



FIG. 94.

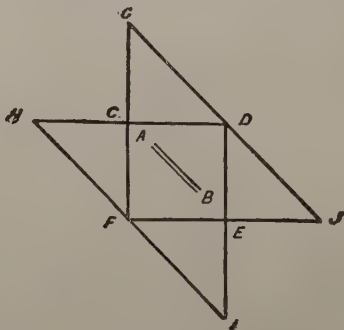


FIG. 95.

Join G to J, passing through D, and H to I, passing through F. Two rhomboids are now formed, *viz.*, G D I F and D J F H. The darning is worked in these two rhomboids, that running the selvage way being darned first.

(3) Begin to darn at G. Take up two threads of the material and pass over two; continue in this way until F is reached.

(4) The second row of darning must be begun two threads to the right of the first row and two threads lower than F, thus the threads taken up in the preceding row will now be left down. This arrangement must be kept throughout the whole of the darn.

(5) Each row of darning must have the same number of stitches, and $\frac{1}{8}$ " loops of thread must be left at the end of every row to prevent puckering. When crossing the cut, great care must be taken to darn in the cut edges.

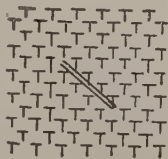


FIG. 96a.

(6) Begin to darn the second rhomboid at D and continue to H, making the rows exactly the same length as in the first rhomboid. The stitches of the second rhomboid must form T's (Fig. 96a) or steps with those of the first rhomboid. (Fig. 96b). Both rhomboids must contain the same number of rows

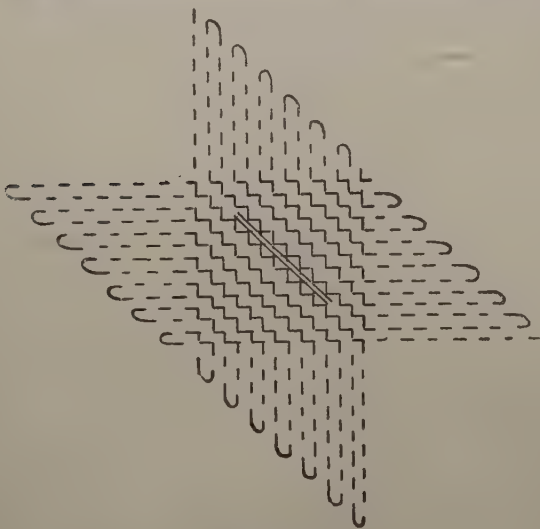


FIG. 96b.

of darning and all the stitches must be taken through to the right side.

(7) When the darn is finished carefully remove the fishbone stitches.

E. Hedge-tear Darn.—This darn is so called as it is used for mending the tears which are frequently made when a garment is caught in a hedge, such a tear forming two sides of a rectangle. The tear may occur in either a cotton or a woollen garment. If in the latter, it should be darned with a thread of the material where practicable. The darning should be worked in two oblongs (Fig. 97), the weakest part of the tear being protected by the double set of stitches.

(1) Keep the edges of the tear together by the fish-bone stitch as shown in the cross-cut darn. The darning for the selvedge way must be worked first.

(2) Begin at *a* (Fig. 97) and darn to *b*, taking up two threads of the material and passing over two, if the threads are of medium thickness. The first row of darning must be begun $\frac{3}{8}$ " away from the end of the tear to prevent the slit from becoming longer; there must be the same number of stitches below the tear as there are above it.

(3) Work the second row of darning two threads away from the first row, this time taking up the threads left down in the preceding row and missing those that were taken up, the number of stitches being the same.

(4) Continue working up and down in this way until the oblong *a, b, c, d* is completed. Loops of thread $\frac{1}{8}$ " long, must be left at each turn to allow for shrinkage, etc. When passing the tear the edges must be carefully darned in to hide them as much as possible.

(5) Begin to darn the second oblong, *e, f, g, c* at *e*, working to *f*, again making the first row $\frac{3}{8}$ " beyond the end of the tear. The rows of darning of this second oblong must be the same length as those in the first oblong.

(6) When working over the first set of threads a definite pattern must be formed. (Fig. 98). All the stitches must show through clearly on the right side of the garment and the pattern formed by the crossing must be as clear as on the wrong side. When the darn is finished carefully remove the fishbone stitches.

F. A Thin Place in a Woollen Garment.—If possible, draw out a thread from a waste piece of material like the garment to be repaired. Begin to darn $\frac{1}{2}$ " away from the thin place by

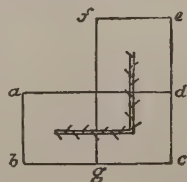


FIG. 97.

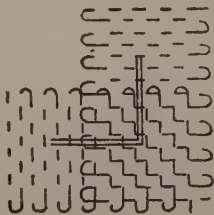


FIG. 98.

taking up two threads and missing over two. The rows of darning should be the same distance apart as the length of the stitches, and should extend a short distance above and below the thin place. The darn may form a diamond-shape or have

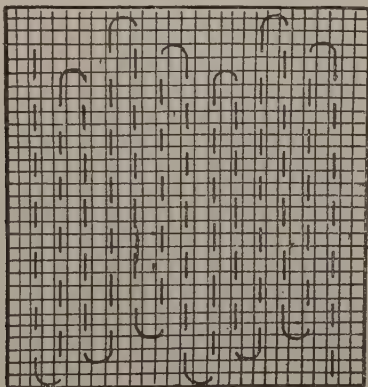


FIG. 99.—WRONG SIDE.

a waved edge. (Fig. 99). In the latter shape all the rows are the same length.

As in all the other darns, loops of thread must be left at the end of the rows, to allow for shrinkage.

CHAPTER V.

Stitches Required in Making Various Garments.

At examinations candidates are frequently required to show the various stitches used in making any specified garment, a limited amount of material being allowed for the specimen, viz., a square of 6" or 9". This material should be arranged to the greatest advantage, as the lack of such arrangement is often the cause of the loss of a number of marks.

The first thing to consider is the stitches required; these should be written down (no matter how roughly) to avoid any omission; the second consideration is the relative position of those stitches on the garment and the order in which they are worked. When these two questions are settled, the next step is to proceed with the actual work.

If there is not sufficient time at the examination to complete the whole specimen, at least 1" of each process should be worked, as marks are taken off for every one that is omitted, though it may be impossible to complete the whole specimen as shown in the diagrams.

I. A PAIR OF CHILD'S DRAWERS, OR KNICKERS.

A. MATERIAL ALLOWED :—

- (1) A piece of calico 9" by 9".
- (2) A 3" length of tape.

B. NECESSARY STITCHES.

- (1) Sew, or Run, and Fell Seam and seaming.
- (2) Hemming.
- (3) A Tuck. This is necessary for drawers only, not for knickers, these being gathered.
- (4) Strengthening tape, gusset, or false hem (*see* Appendix, page 132-135).
- (5) Gathering, Stroking, Setting in.
- (6) Stitching or Featherstitching.
- (7) Buttonholes.

C. PREPARATION OF MATERIAL :—

(1) Tear off a strip of calico $2\frac{1}{4}$ " wide, from the whole length of the selvedge way. This strip is for the two small bands.

(2) Tear off a second strip 2" wide from the entire length as before. This piece is for the purpose of showing the seam.

D. ARRANGEMENT OF THE STITCHES :—

(1) Join the second strip to the large piece of material by means of a very narrow sew and fell seam. This is to represent the seams in the garment.

(2) Turn down a very narrow hem along each of the long selvedge sides, and on the wrong side of the specimen, *i.e.*, the side on which the felling of the seam has been worked. These two hems are simply for the purpose of making the specimen neat, and need not be hemmed.

(3) Turn down a hem $\frac{3}{8}$ " wide along one end of the specimen. This must be hemmed neatly if the stitches for drawers are required, but if for knickers it may be tacked only.

(4) Fix a tuck above this hem $\frac{1}{8}$ " wide, and neatly run it. This again is only needed for the bottom of drawers.

(5) Measure $2\frac{3}{4}$ " away from the seam and cut a slit down the selvedge way 3" long, keeping it perfectly straight. Turn down a narrow hem along each side of this slit on to the wrong side of the specimen, making them both taper at the bottom. Place a strengthening tape at the bottom of the slit and on the wrong side. This is for the hip opening.

(6) Gather along the top between the seam and the hem of the hip opening. Draw up the gathers and stroke carefully for setting in. These are for the waist and knee gathers of knickers, or the waist gathers of drawers.

(7) Make a band 3" long and 1" wide when finished, from the first strip of material cut off.

(8) Fix this band along the top over the gathers and the wide, plain space; hem it down over the plain part and carefully set in the gathers, first the right side and then the wrong.

(9) Make another band from the same strip of calico, $1\frac{1}{4}$ " long and 1" wide when finished. Fix and hem this along the remaining part of the top.

(10) Work a row of stitching or featherstitching along the right side of the band $\frac{1}{8}$ " down from the top edge. This is for the knee bands of knickers, or the knee hems of drawers.

(11) Cut and work a buttonhole at the end of the band nearest the hip opening, making one round end (outside) and one square end (inside). This is for the side buttonholes of the garment. Cut and work a vertical buttonhole in the middle of the same band, this time making two round ends or two square ends. This is for the middle of the front band of the garment.

Fig. 100 shows the finished specimen.

The seaming at the ends of the bands is worked in the same way as that along the seam.

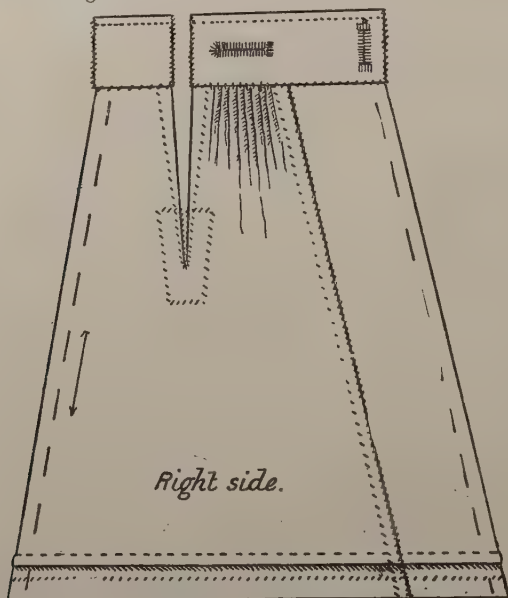


FIG. 100. ($\frac{1}{2}$ " SCALE.)

II.—A WOMAN'S NIGHTDRESS.

A. MATERIAL ALLOWED:—

- (1) A piece of calico 6" by 6".
- (2) An unpierced linen button.

B. THE NECESSARY STITCHES—

- (1) Sew, or Run, and Fell Seam and seaming.
- (2) Hemming along and across the selvedge way.
- (3) Tuck running.
- (4) Gathering, stroking, setting in.
- (5) Stitching or featherstitching.
- (6) Buttonholes and button.

C. PREPARATION OF MATERIAL:—

- (1) Tear off a strip $1\frac{1}{4}$ " wide, from the entire length of the selvedge way. This is for the band.

(2) Tear the remaining piece of material exactly in two down the selvedge way.

D. ARRANGEMENT OF STITCHES.—

(1) Join the two pieces of material just torn, by means of a very narrow sew and fell seam—for seams of garment.

(2) Turn down a hem $\frac{1}{8}$ " wide, along each of the selvedge sides, and hem neatly—for selvedge hemming down the front opening.

(3) Turn down a hem $\frac{3}{8}$ " wide, along the bottom, and hem neatly—for bottom hem of garment across the selvedge way of the material.

(4) Fix and run two tucks $\frac{1}{8}$ " wide, close to the left hand hem, viewed from the right side of the specimen. They must

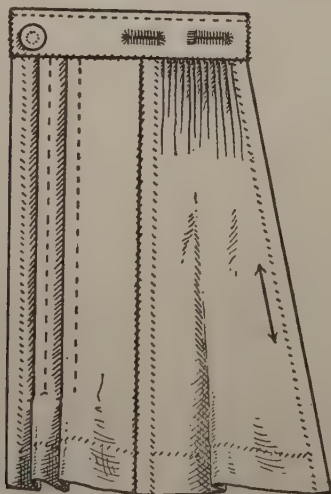


FIG. 101. ($\frac{2}{3}$ " SCALE.)

be 4" long and turned towards the hem—for the front of the garment.

(5) Gather from the right-hand side hem to the seam, draw up and carefully stroke—for back fulness.

(6) From the strip of calico first cut off, make a band $2\frac{3}{4}$ " long when finished, and the entire width of the strip.

(7) Fix the band over the top of the gathers and tucks; carefully set in the gathers and hem across the plain part and tucks, right side then wrong side.

(8) Work a row of stitching along the band, $\frac{1}{8}$ " down from the top edge—for front opening, collar and wristbands.

(9) At the right-hand end of the band, cut and work a buttonhole with one round end (outside) and one square end (inside)—for end of collar band. In the middle of the band cut and work another buttonhole with two round ends *or* two square ends—for the front opening of the garment. This is, of course, vertical in the actual garment.

(10) At the left hand end of the band attach a small unpierced linen button—for collar band and down the front opening.

Fig. 101 shows the finished specimen.

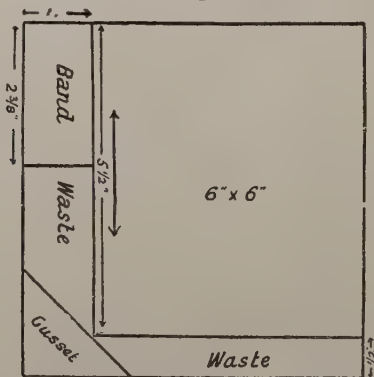


FIG. 102.

III.—A MAN'S NIGHTSHIRT.

A. MATERIAL ALLOWED :—

- (1) A piece of calico 6" square.
- (2) An un-pierced linen button.

B. NECESSARY STITCHES :—

- (1) Sew or run and fell seam.
- (2) Hemming, selvedge way and across selvedge way.
- (3) Gathering, stroking, setting in.
- (4) Gusset.
- (5) Stitching.
- (6) Buttonholes and button.

C. PREPARATION OF THE MATERIAL :—

- (1) Cut off a strip of the calico $5\frac{1}{2}$ " long, selvedge way, $1\frac{1}{4}$ " wide, then cut off the $\frac{1}{2}$ " strip across the selvedge way, thus leaving the triangular piece at the corner for the gusset.

Fig. 102. The two straight sides of the gusset will each measure $1\frac{3}{4}$ ".

(2) Tear the large piece of material down the middle, selvedge way.

D. ARRANGEMENT OF STITCHES :—

(1) Join the two large pieces of material together for half their length, by a sew and fell or run and fell seam—for side seams of the garment.

(2) Turn down a hem $\frac{1}{8}$ " wide along each of the selvedge

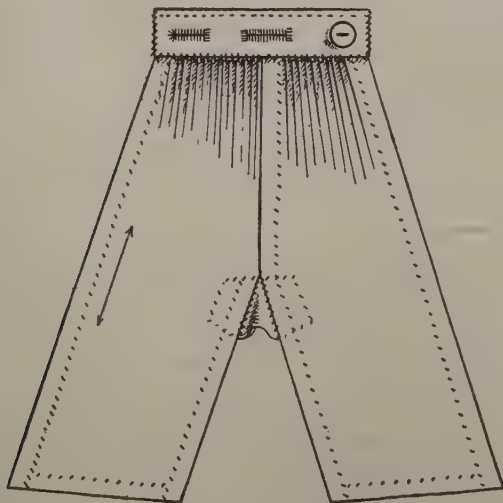


FIG. 103. ($\frac{2}{3}$ " SCALE.)

sides and on to the wrong side of the specimen; neatly hem—for the selvedge way hemming down the front opening.

(3) Turn down a very narrow hem along each of the sides continuing from the seam.

(4) Turn down and work a narrow hem across each of the ends at the bottom of the opening—for the hem across the selvedge way at the bottom of the shirt.

(5) Gather the plain space along the top between the side hems and the middle seam; draw up the gathers and carefully stroke.

(6) From the strip of calico first cut off, viz., the piece $5\frac{1}{2}$ " by $1\frac{1}{4}$ ", make a band $2\frac{1}{2}$ " long when finished, using the entire width of the strip.

(7) Fix the band over the gathers and carefully set them in; the band must be hemmed down across the side hems and seam. Set in the right side first, then the wrong side of the gathers—for the back fulness set into the yoke of the garment and the fulness set into the collar and wristbands.

(8) Prepare the gusset from the triangular piece of material cut off, and set it in at the open end of the seam—for the gussets at the bottom of the side seams of the shirt and at the ends of the sleeve seams.

(9) Work a line of stitching along the band, $\frac{1}{8}$ " down from the top edge—for stitching down the front false hem, collar and the wristbands.

(10) At the left hand end of the band cut and work a buttonhole having one round end (outside) and one square end (inside)—for collar and wristbands. In the middle of the band cut and work a buttonhole of a similar size, having both round ends or both square ends—for down the front opening. This buttonhole is vertical on the actual garment.

(11) Attach a small button to the right-hand end of the band.

[NOTE.—It will be noticed that the end buttonhole and the button are in opposite positions on the nightshirt and the nightdress, the reason for this being that men's garments always fasten left-hand side over right, and women's garments fasten right-hand side over left.]

Fig. 103 shows the finished specimen.

IV. A GIRL'S FLANNEL PETTICOAT.

A. MATERIAL ALLOWED:—

- (1) A piece of flannel 9" by 9".
- (2) A strip of calico $5\frac{1}{2}$ " by 2".
- (3) A small, unpierced, linen button.

B. NECESSARY STITCHES:—

- (1) Run and Backstitching.
- (2) Herringboning.
- (3) Running.
- (4) Stitching.
- (5) Pleating.
- (6) Seaming.
- (7) Hemming.
- (8) Buttonhole and Button.

C. PREPARATION OF MATERIAL:—

(1) Find the top of the material, *i.e.*, when brushed with the hand the nap must lie smoothly; mark with a pin on the right or more fluffy side of material.

(2) Cut off a $2\frac{1}{2}$ " strip the entire length from the selvedge way.

(3) From this strip gore off a piece $\frac{1}{2}$ " wide at the top, but tapering off to within $2\frac{1}{2}$ " at the bottom; this is to allow for the hem and tucks.

D. ARRANGEMENT OF STITCHES.—

(1) Place the gored edge of the narrow strip, which represents the side gore of the garment, slightly below the straight edge of the back width, the right sides facing. Tack in position

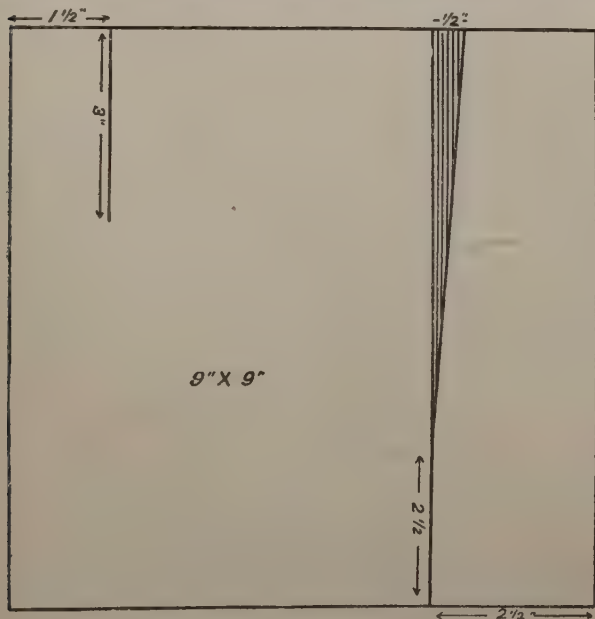


FIG. 104.

and neatly run and backstitch them together about $\frac{3}{16}$ " down from the top edge.

(2) Remove the tacking, flatten the join well and herringbone the straight edge down on to the cross-way side—for the gored seams of the petticoat.

(3) Turn down a single fold $\frac{3}{4}$ " wide along the bottom and on to the wrong side, tack in position and neatly herringbone, taking all the stitches to the right side—for the bottom hem.

(4) Fix and run a tuck $\frac{1}{3}$ " wide above the bottom hem, leaving $\frac{1}{8}$ " between the top of the hem and the bottom of the tuck, when the latter is lying down in position.

(5) Measure $1\frac{1}{2}$ " in from the edge of the wider width of flannel, and cut down for a distance of 3" for the placket opening at the back of the garment.

(6) Down the *right-hand* side of the slit turn a fold $\frac{7}{16}$ " wide for its entire length, and on to the wrong side of the specimen. Tack this in position and neatly herringbone.

(7) Down the *left-hand* side turn a fold on to the wrong

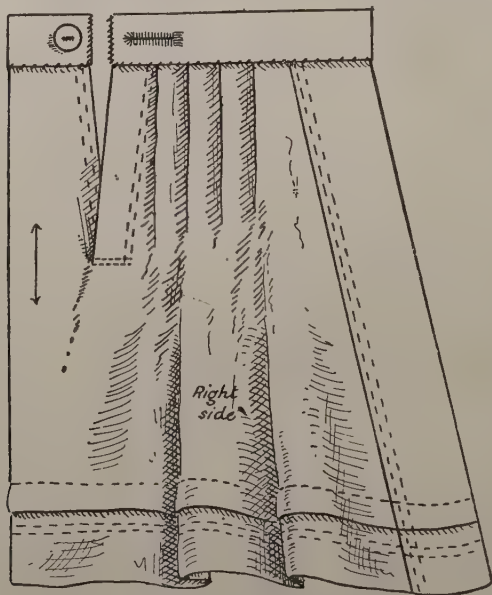


FIG. 105. ($\frac{1}{2}$ " SCALE.)

side, as before, making it $\frac{3}{16}$ " wide at the top, but tapering to a point at the bottom. Neatly herringbone down.

(8) Lap the wider hem over the narrower, so that the work lies perfectly flat at the bottom; pin in position, and then work two parallel rows of stitching across the bottom of the opening, taking every stitch through to the wrong side. This keeps the pleat of the placket in position. Buttonhole stitch round the extreme end of the under hem to make it quite neat,

or hem a small piece of tape, or flannel binding cross, as shown in Fig. 108.

(9) Arrange the plain space between the seam and placket in small pleats about $\frac{5}{16}$ " wide. These must be pinned so that they are turned towards the placket opening. The number of pleats depends on the length of the band.

(10) Make the shorter length of band to fit the narrow space to the left of the placket opening, the remainder of the material being for the longer portion of the band.

(11) Seam up the ends of the band above the placket opening, the other ends being left open, as the band is not complete.

(12) Place the band along the top, tack in position and neatly hem, first on the right side, then on the wrong side.

(13) Cut and work a buttonhole at the end of the band above the wide hem, making one round end (outside) and one square end (inside).

(14) Attach the linen button at the end of the band above the narrow hem of the placket.

Fig. 105 shows a finished specimen.

[NOTE.—The stitches required in making chemises are the same as for the nightdress. If, as in a child's chemise, the front of the garment is not opened, then the buttonholes and button will be omitted. The tucks may also be left out for a child's chemise, but, of course, more gathers will have to be worked.]

CHAPTER VI.

Openings and Cross-Way Hems.

The method used for finishing an opening depends on the position of that opening and the garment for which it is intended.

I. Chemise Opening.—(1) Cut the opening the required length—usually $5\frac{1}{2}$ " for a woman's chemise—and $\frac{1}{8}$ " to the left of the middle of the front.

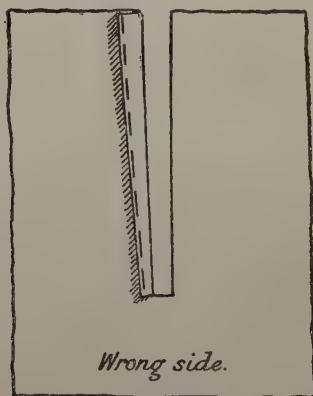


FIG. 106.

(2) Along the left-hand side of the opening turn down a fold $\frac{1}{8}$ " wide on to the wrong side of the garment, keeping it the same width from top to bottom.

(3) Turn down a second fold, making it $\frac{1}{4}$ " wide at the top and tapering to almost a point at the bottom. Carefully cut across the bottom for the width of the folds made.

(4) Tack the fold down and hem neatly. (Fig. 106.)

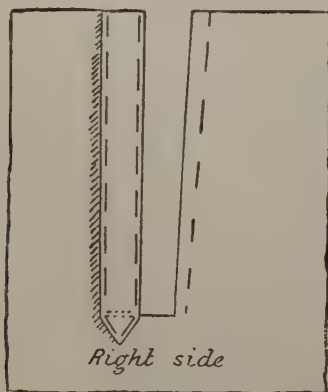


FIG. 107a.

(5) Cut a strip of calico 1" longer than the opening, the selvedge way, and $1\frac{3}{8}$ " wide.

(6) Place the right side of this strip to the wrong side of the garment, edge to edge, down the right-hand side of the

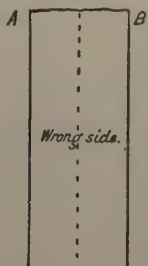


FIG. 107b,



FIG. 107c.

opening, allowing the extra inch to extend below the bottom of the opening.

(7) Run and backstitch the two together $\frac{1}{8}$ " from the edge, beginning at the top.

(8) Cut across the bottom of the opening for the width of the turning, viz., $\frac{1}{8}$ ". This is to prevent the bottom from puckering.

(9) Turn down a fold $\frac{1}{8}$ " wide on to the wrong side of the false piece and along the selvedge way.

(10) Press the join perfectly flat, then turn the false piece over to the right side of the garment, allowing $\frac{1}{8}$ " to show on the wrong side. Arrange the bottom to form a point, and carefully tack the whole in position. (Fig. 107a.)

[To form the pointed end, make a crease down the middle of the fold; turn corner A down until it just crosses the crease, then turn corner B down in a similar way. (Fig. 107b. and Fig. 107c.)]

11. Lap the right-hand side over the left-hand under hem, so that the latter lies along the middle of the false hem and the cut edge at the bottom of the opening is hidden between the two hems. Pin the pleat thus formed in position. (Fig. 108.)

(12) Stitch or featherstitch along each side of the false hem, being careful to take all the stitches through to the wrong side, especially round the point. Work two rows of stitching across the hem to make the pleat more secure.

(13) Hem a piece of narrow tape across the bottom of the opening on the wrong side, to make it quite neat. The stitches must not be taken through to the right side. (Fig. 108.)

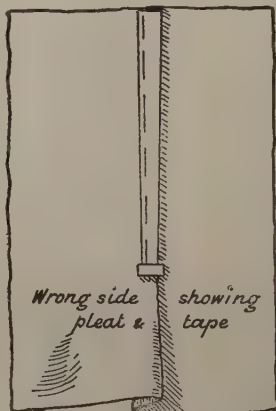


FIG. 108.

II.—Opening down the Front of a Nightdress.—The length of the opening depends on the shape of the front of the nightdress, that is, whether it is yoked or not; when finished the complete length should be about $16\frac{1}{2}$ ". Cut down centre of front.

(1) Cut a strip of calico 18" long selvedge way and 2" wide, for the false hem on the upper right-hand side of the opening.

(2) Place the right side of this strip to the wrong side of the garment, edge to edge, down the right-hand side of the opening, keeping the end even with the top of the opening.

(3) Neatly run and backstitch the two together, $\frac{1}{8}$ " from the edge, then cut across the bottom of the opening for the width, of the turning taken, viz., $\frac{1}{8}$ ", to allow the fold to lie perfectly flat when turned to the right side.

(4) Turn down a single fold $\frac{1}{8}$ " wide on to the wrong side of the false piece along the selvedge way.

(5) Well flatten the join and turn the false piece over on to the right side of the garment, allowing $\frac{1}{12}$ " only, to show on the wrong side.

(6) Arrange the end of the false hem to form a point. (Fig. 107a.) Carefully tack the hem in position.

(7) Cut another strip of calico 17" long selvedge way, and $1\frac{1}{2}$ " wide for the under or left-hand side of the opening.

(8) Place the right side of this strip to the right side of the garment, edge to edge, down the left-hand side of the opening, keeping the end even with the top of the garment.

(9) Run and backstitch the two together $\frac{1}{8}$ " down from the edge; well flatten the join, and cut across for the width of the fold taken, viz., $\frac{1}{8}$ " plus another $\frac{3}{8}$ ".

(10) Turn down a fold $\frac{1}{8}$ " wide on to the wrong side of the false piece, then turn the false piece completely over on to the wrong side of the garment, letting the join lie along the edge.

(11) Tack the false piece in position and then neatly hem it down, leaving the raw edge at the bottom.

(12) Lap the wider right-hand hem over the left-hand hem, thus forming a pleat. Pin in position, middle to middle.

(13) Either stitch or featherstitch the upper hem down both sides, being careful to take all the stitches through to the wrong side round the point. In featherstitching, both rows must be begun at the top.

(14) Work two parallel rows of stitching across the bottom of the false hem just above the point to keep the pleat quite secure, one row above the cut edge and one below.

(15) Make the bottom of the under hem neat on the wrong side by hemming a piece of narrow tape across, as shewn in Fig. 108. The stitches must not show on the right side.

III. Opening down the Front of a Man's Nightshirt.—It will not be necessary to go into full details for the opening of this garment, as it is very similar to that of a nightdress, the differences being:—

(1) The wider hem must be on the left-hand side of the opening, as men's garments are always fastened left-hand side over right-hand side.

(2) The upper hem must be stitched down, not featherstitched.

IV. Placket opening for a Flannel Petticoat.—The length of this opening is usually made one-third of the entire length of the garment, if a straight band is put round the waist, but if a shaped band is put on, the opening will then be less than one-third.

(1) Mark the middle of the back width with a pin.

(2) Cut the opening $\frac{5}{8}$ " to the *left* of the middle of the back width; this is to allow for the greater width of the right-hand hem.

(3) Turn down a single fold $1\frac{1}{4}$ " wide along the right-hand side of the opening, and on to the wrong side of the garment; tack this in position, and neatly herringbone along.

(4) On the left-hand side of the opening turn down a single fold on to the wrong side of the garment, making it $\frac{3}{8}$ " wide at the top and ending in a point at the bottom. Herringbone it down. (Fig. 109.)

(5) Lap the right-hand, or upper hem, over the left-hand hem; pin it in position, and work two parallel rows of

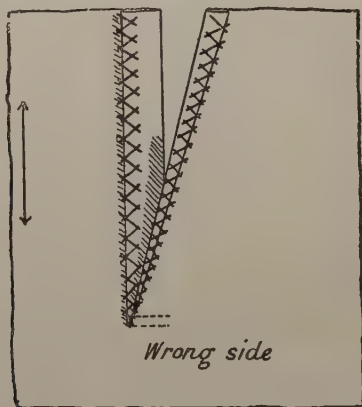


FIG. 109.

stitching across on the right side, taking all the stitches through to the wrong side.

(6) Buttonhole-stitch round the extreme end of the under hem to make it quite neat, or finish it off with a piece of narrow tape hemmed down.

V. Cross-Way Hems.—It is sometimes advisable to put false hems on a garment where the edges are curved, *e.g.*, the sleeves of a chemise, or the armholes of a pinafore, as they set so much better. These hems must be cut on the crossway of the material. In order to get the true diagonal or crossway, cut a square of the material to be used.

(1) Fold this square across from corner to corner, so forming a double triangle; crease well and open out. (Fig. 110.)*

* See Appendix for "Placket Opening for Pinafore or Overall." (Page 131.)

(2) Cut along the line A B, which will give two edges directly on the cross.

(3) From the two triangular pieces of material cut sufficient cross-way strips for the purpose required. For chemise sleeves

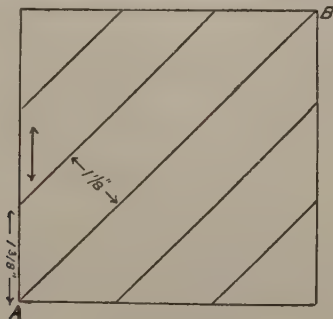


FIG. 110.

the false hems should be $\frac{3}{4}"$ wide when finished, therefore the strips should be cut $1\frac{1}{8}"$ wide.

(4) It is sometimes necessary to join two or more strips together to obtain the required length.

(a) Take two of the strips and place the sharp angle of one piece to the broad angle of the second, allowing

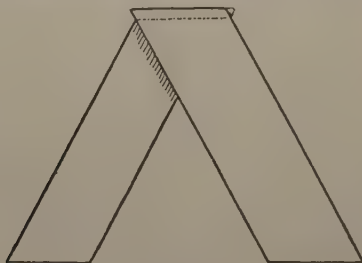


FIG. 111.

the former angle to project beyond the latter. (Fig. 111.)

(b) Stitch the two pieces together neatly $\frac{3}{16}"$ from the edge, then carefully open out the join and flatten it well.

(c) Join as many strips together in this way as is necessary.

(5) Place the right side of the false piece to the right side of the chemise sleeve, keeping the edges exactly even.

(6) Carefully run and backstitch the false hem to the sleeve, beginning $\frac{1}{2}$ " away from the under arm seam to avoid joining over it. (Fig. 112.) Join the two ends together when the run and backstitching is finished, as shown in Fig. 112, being careful to keep the last join parallel to the others.

(7) Turn down a single fold $\frac{3}{16}$ " wide, on to the wrong side of the false hem, then turn the false hem completely over on



FIG. 112.



FIG. 113.

to the wrong side of the garment, so that the two folded edges lie *exactly* even.

(8) Tack the hem down perfectly flat, and hem round neatly. (Fig. 113.)

NOTE.—In order to get the last join accurate it is necessary to ease the false piece on when running it to the right side.

CHAPTER VII.

Knitting.

Preliminary Remarks.—Knitting differs from needlework, as threads only, of wool or cotton are used, whereas in needlework the threads are woven into fabrics, both of wool and of cotton, and stitches are worked on these.

Knitting Needles or *Knitting Pins* are used for working. The former are made of steel or bone having a point at each end (Fig. 114*a*); and are used when the knitting is worked round and round, as for instance in a sock or stocking.

Knitting pins are made of wood or bone; they have a point at one end and a knob at the opposite end. (Fig. 114*b*). These are used when the knitting is worked backwards and forwards as for a scarf.

In the instructions which follow, the first seven steps (numbered I. to VII.) deal simply with the rudiments of knitting, and are only necessary for those who have no knowledge whatever of knitting. The last ten steps (lettered A to J) deal with the making of a complete sock for a man of average build. These steps are sometimes given as separate specimens without being combined at all; the result is that some students wish to make a sock, knowing the specimens thoroughly, but *not* knowing how to combine them to form one complete whole.



FIG 114*a*. FIG. 114*b*.

I. Casting On, using Two Needles.—It is first necessary to make a slip loop in the following manner:—

- (1) Hold the end of the thread in the left hand, curving the fingers round it, the end to be towards the little finger.
- (2) Bring the thread across the top of the thumb towards



FIG. 115.

you, carry it underneath the thumb, then again over the top, crossing it over the first strand *a*. (Fig. 115.)

- (3) Take one of the knitting needles, pass it beneath strand *b*, and draw strand *b* through under strand *a*.

- (4) Keep strand *b* on the needle, slip out the thumb, draw

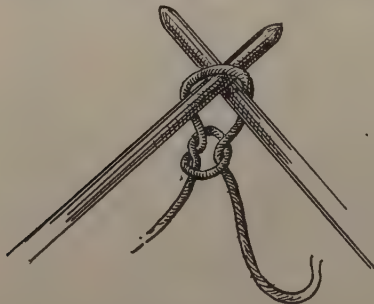


FIG. 116.

the free end of thread downwards until the little twisted knot is tight, then pull the thread, which comes from the ball, till the loop on the needle is sufficiently tight.

(1) *To Cast On* hold the needle with the loop just made, in the left hand, so that the hand is above the needle.

(2) Take up the second needle in the right hand, holding it in the same way as a pen.

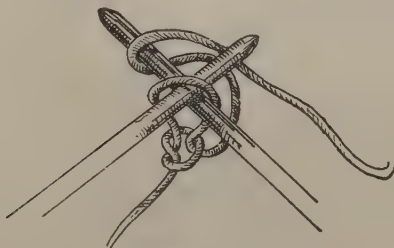


FIG. 117.

(3) Put the right-hand needle through the front part of the loop on the left-hand needle. (Fig. 116.)

(4) Twist the thread from the ball under and round the point of the right-hand needle. (Fig. 117).

(5) Draw this loop through that on the left-hand needle. (Fig. 118.)

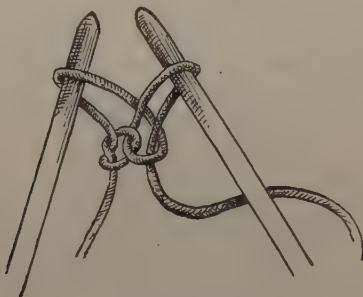


FIG. 118.

(6) Slip the left-hand needle through this loop, taking up the front part of it. (Fig. 119.)

(7) There are now two loops on the left-hand needle, and the right-hand needle is in position as (3) above.

(8) Continue working until twelve loops are cast on.

II. Plain Knitting, on Two Needles.—After the twelve loops have been cast on, the next step is to learn how to continue knitting.

(1) Hold the knitting-needle with the twelve loops in the left-hand, as before.

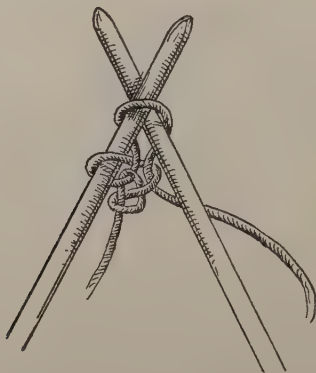


FIG. 119.

(2) Take up the second needle in the right hand, and put it through the end loop as though for casting on another loop.

(3) Put the wool round the needle as shown in Fig. 117.

(4) Draw the wool through.

(5) Slip the loop off the left-hand needle ; there will now be

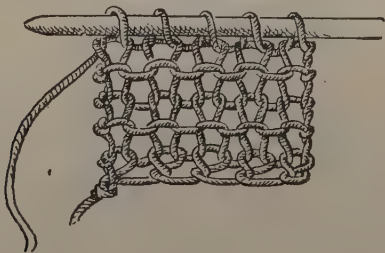


FIG. 120a.

eleven loops on the left-hand needle and one loop on the right-hand needle. The different movements are exactly the same as for casting on, with the exception of step 5, in which the loop is slipped off the left-hand needle, instead of a new one being put on it. (Fig. 120a.)

To sum up briefly the different steps for plain knitting:—

- (1) Needle in.
- (2) Wool round.
- (3) Draw loop through.
- (4) Slip loop off.

[NOTE.—After the first row has been knitted, the first stitch of every succeeding row must be slipped off simply without being knitted.]

III. Casting Off.—When sufficient knitting has been done it is necessary to fasten off the loops neatly and securely.

- (1) Slip off the first stitch as above.
- (2) Knit the next stitch.
- (3) Pass the first stitch over the second stitch just knitted, using the left-hand needle for the purpose of drawing it over.

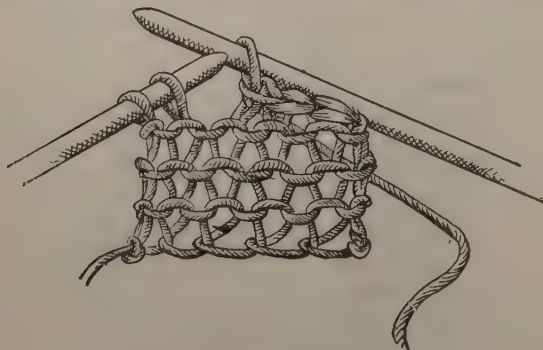


FIG. 120b.

(4) Knit the third stitch and pass the second one over it. (Fig. 120b.)

Continue in this way until the end is reached, when there will be one stitch or loop left on the needle. Cut off the wool, leaving an end of 1"; draw this end through the loop and pull it tightly. This end should be darned in when the work is finished. Casting on and off should be the same tension as the actual knitting.

IV. Chain Edge.—The edge formed down each side of the knitting by working as above, is somewhat irregular, therefore, when the stitch is thoroughly mastered the chain edge should

be worked. It is so called as the loops of knitting down the sides represent the links of a chain.

(1) Cast on twelve loops.

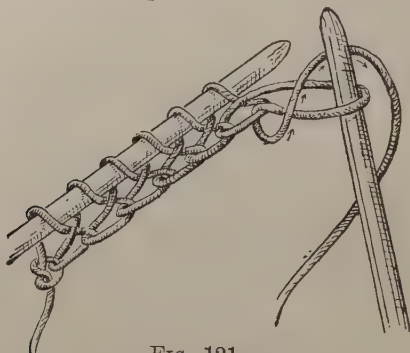


FIG. 121.

(2) Slip the first stitch, pointing the needle to the left thumb (Fig. 123), keeping it to the back of the wool.

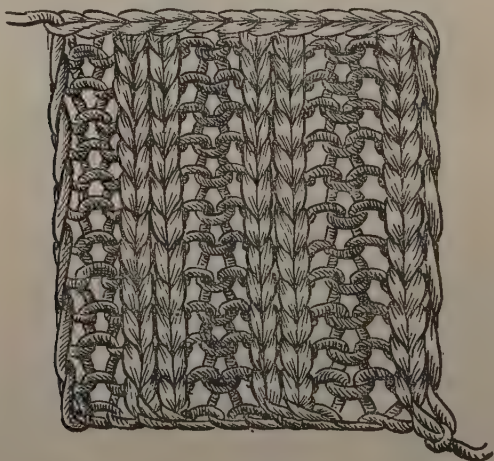


FIG. 122.

(3) Pass the wool to the back between the points of the two needles (Fig. 121). Continue the plain knitting.

V. Plain and Purl.—This is used for the top part of socks and stockings, as it is more elastic than plain knitting. The alternate stitches, plain and purl, form a rib. (Fig. 122.)

- (1) Cast on twelve loops.
- (2) Knit the first two stitches plain.
- (3) Pass the wool from the back to the front between the points of the two knitting needles.
- (4) Put the right-hand needle through the next loop on the left-hand needle so that it points *down* towards the left thumb. (Fig. 123.)
- (5) Pass the wool over, down and under the point of the right-hand needle.
- (6) Push the loop through and slip the stitch off the left-hand needle.
- (7) Work the second purl stitch in the same way.

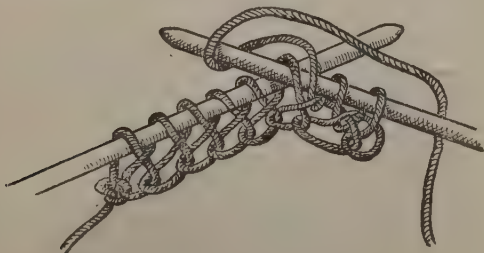


FIG. 123.

(8) Now pass the wool from the front to the back between the points of the needles and work two plain stitches.

(9) Continue working two plain and two purl to the end.

[NOTE.—As the last stitch of each row is purled, the chain edge will be formed by merely slipping off the first stitch of each row, as for “plain knitting.”]

VI. Knitting with Four Needles.—These are necessary when making socks or stockings.

- (1) Cast twelve loops on to one of the needles.
- (2) Knit another loop, but instead of putting it on the left-hand needle, keep it on the right-hand one.
- (3) Place the second needle by the side of the first one, and hold the two in the left hand.
- (4) Cast eleven more stitches on to the second needle, thus making the twelve.
- (5) Knit another loop keeping it on the third needle.

(6) Place this needle beside the first two and hold the three together in the left hand.

(7) Cast eleven more stitches on to the third needle, thus

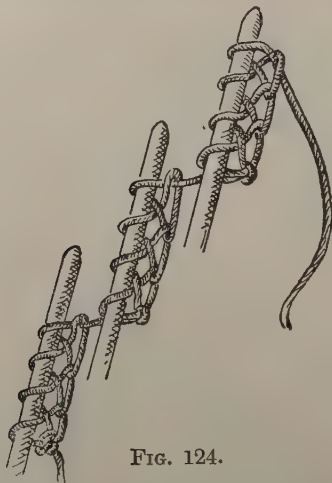


FIG. 124.

making twelve stitches on each of the three needles; the fourth needle is needed for working. (Fig. 124.)

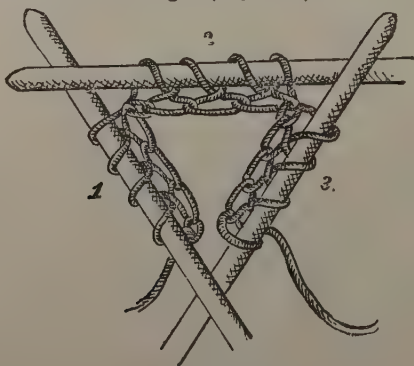


FIG. 125.

(8) Draw the third needle round to meet the first needle, thus forming a triangle. (Fig. 125.)

(9) Take the fourth needle and knit the loops from the first one on to it.

(10) With the free needle knit the second row of loops, and similarly the third row. When the loops on each of the three needles have been knitted a complete round has been worked. Continue round and round in this way for the required length. When passing from one needle to the next, the wool must be pulled a little tighter, to prevent a ladder being formed where the joining takes place.

VII. Joining Wool.—It is sometimes necessary, especially when making large garments, to join on a fresh ball of wool.

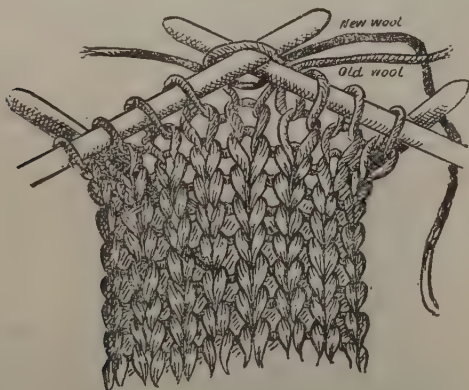


FIG. 126.

This should be neatly and securely worked so that it will not come undone when the garment is worn.

(1) Knit to within 4" of the end of the wool.

(2) Take the end from the new ball of wool and place it by the side of the 4" length left, from the previous ball. (Fig. 126.)

(3) Work six stitches using the double wool, then continue with the new ball only. When knitting along the needle bearing the double loops after joining, great care must be taken to knit the two strands together for each of the six joining stitches. If the 4" length of wool is not all knitted in, it must be darned in on the wrong side, when the garment is finished, also the end from the new ball.

DIRECTIONS FOR KNITTING A MAN'S PLAIN SOCK.

In these directions the necessary steps are taken in detail, as follows :—

- (1) Calf decreasings.
- (2) Turning the heel.
- (3) Picking up the side loops.
- (4) Instep decreasings.
- (5) Toe decreasings.
- (6) Grafting at the end of the toe.

Material Required.—Five ozs. of four ply Scotch Fingering; one set of No. 14 steel knitting needles.

The Sock.—(1) Cast 28 loops on to each of three needles, thus making 84 loops in all.

(2) Knit 4" of two plain and two purl. This forms the top part or "welt" of the sock.

(3) Knit 4" of plain, purling the twelfth stitch on the first needle in every *round*, for the seam stitch.



FIG. 127.

A. Calf Decreasings.—These are worked in pairs, one each side of the seam stitch.

- (1) Knit to within three of the seam stitch.
- (2) Slip one, knit the next, pass the slipped stitch over the knitted stitch; knit the next stitch; purl the seam stitch; knit one stitch after the seam stitch; knit two together. (Fig. 127.)

(3) Finish knitting the first needle, then knit the next two needles, thus completing the decreasing round.

(4) Knit five complete rounds; the seam stitch will now be the eleventh, and there will be 26 loops on the first needle instead of 28.

(5) When the five rounds have been knitted, decrease again as above.

(6) There must be five decreasings with five complete rounds between each. When the decreasings are finished there should be 74 loops in all.

B. The Ankle Piece.—For this knit $2\frac{1}{2}$ " plain, still keeping the seam stitch.

C. Arranging the Stitches for the Heel.—(1) Divide the total number of stitches by 2, *i.e.*, $74 \div 2 = 37$.

(2) Arrange the stitches so that there are 37 on the seam stitch needle—18 each side of the seam stitch—for the heel, and 37 on the other 2 needles together, for the front part of the foot.

D. Knitting the Heel Flap.—When the stitches are arranged as above, the wool should be in the position ready for knitting the seam stitch needle.

(1) Knit this needle plain, purling the seam stitch. The heel flap has to be worked on this needle only.

(2) Turn the work round, slip the first stitch as for purl, purl to the seam stitch, plain the seam stitch, purl to the end.

(3) Turn the work round and knit the plain row.

(4) Work backwards and forwards in this way, always slipping the first stitch, and purling the seam stitch in the plain row, and knitting it plain in the purl row, until there are 18 large loops down the sides, or 37 rows. The last row should be plain.*

E. Turning the Heel.—The following directions are for the Dutch heel, as it is more comfortable than the "strap" or "gusset" heel.

(1) Purl to the seam stitch; knit *plain* the seam stitch; purl six past; purl two together.

(2) Turn the work round.

(3) Slip the first stitch and plain to the seam stitch; purl the seam stitch; plain six past; slip one, knit one, pass the slipped stitch over the knitted one.

(4) Turn the work round.

(5) Slip the first stitch as for purl and repeat from (1).

(6) Continue backwards and forwards in this way until all the stitches are worked in, thus leaving seven each side of the seam stitch, *i.e.*, fifteen altogether. The last decreasing should be on the plain side.

F. Picking Up the Side Loops.—It will be noticed that the loops down each side of the heel form a chain edge. (Fig. 128.) It is the inner part of each link which must be taken up. First work with the needle which bears the fifteen heel loops.

* See Appendix for Thickened Heel.

(1) Put the needle through the inner or back part of the first loop of the chain edge and knit it as for ordinary plain knitting, the difference being that it does not have to be slipped off another needle. Work down the whole length of the heel in this way, picking up the back part of each of the eighteen loops. There will now be thirty-three loops on the needle, which will afterwards be referred to as the "second back needle."

(2) Knit the whole of the thirty-seven front stitches on to one needle, being careful to pull the wool tightly for the first two stitches, in order to prevent a hole being formed at the bottom of the heel where the last side loop was picked up.

(3) Take up one of the free needles and knit up the eighteen loops along the opposite side of the heel, again taking up the back part of the loops and pulling the wool tightly for the first two stitches to prevent a hole being formed. This needle will be referred to as the "first back needle."

(4) Knit seven of the loops from the second back needle, on to the first back needle, thus making the arrangement more even.

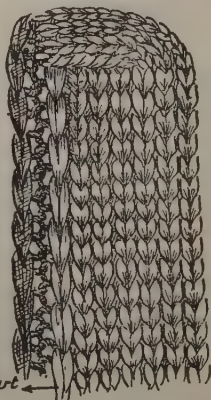


FIG. 128.

(The chain edge has been flattened that the inner side may be seen more easily).

G. Instep Decreasings.—The seam stitch will now be knitted plain. As with the other decreaseings, these also are arranged in pairs.

(1) Knit the second back needle leaving three loops at the end; knit two of these together, knit one.

(2) Knit the front needle all plain.

(3) First back needle. Knit one, slip one, knit one, pass the slipped stitch over the knitted one; finish the needle plain.

(4) Knit one complete round of three needles.

(5) Decrease again as above.

(6) Continue the decreaseings with one plain round between until there are thirty-seven stitches on the two back needles together, thus making seventy-four stitches all round.

H. Knit the Foot Plain until it measures 9" from the back of the heel. The last row should finish at the end of the second back needle. The toe is 2" long.

I. Toe Decreasings.—(1) Front needle. Knit one, slip one, knit one, pass the slipped stitch over the knitted one; knit the remaining loops leaving three at the end, knit two together, knit one.

(2) First back needle. Knit one, slip one, knit one, pass the slipped stitch over the knitted one; finish the needle.

(3) Second back needle. Knit to within three stitches of the end; knit two together, knit one.

(4) Knit three complete rounds.

(5) Decrease in the four places as above.

(6) Knit three rounds.

(7) Decrease as before.

(8) Knit two rounds.

(9) Decrease.

(10) Knit two rounds.

(11) Decrease.

(12) Knit one round.

(13) Decrease. The decreases are now to be worked on every round until there are eleven stitches only on the front needle, and eleven on the two back needles together.

When the decreases are finished, arrange the stitches which are on the two back needles, on one needle only.

J. Grafting the Toe.—This is by far the best method of finishing the toe of a sock, as it is perfectly flat, having no ridge as when the two rows of loops are knitted together; it is also stronger.

(1) Cut off the wool, leaving a length of 12".

(2) Thread a coarse darning needle with this wool.

(3) Hold the work with the front stitches to the front.

(4) Pass the darning needle through the first loop on the front needle as for the purl stitch, and draw the wool through.

(5) Pass the needle and wool through the first loop on the back needle as for a *purl* stitch and *slip it off*.

(6) Pass the needle and wool through the next loop on the back needle as for a plain stitch, but do not remove the stitch.

(7) Pass the needle and wool through the end stitch on the front needle as for *plain* and *slip it off*, then pass it through the next stitch as for purl, but do not remove it.

(8) Repeat from 5.

(9) When the last stitch has been slipped off the knitting needle, pass the darning needle and wool through to the wrong side of the sock; turn the sock wrong side outside, and carefully darn in the end of wool.

[NOTE.—The loops formed by the grafting should be of the same tension as the knitted loops, and should have the same appearance as the knitting.]

CHAPTER VIII.

More Advanced Work.

MARKING.

General Remarks.—There are various methods of marking, but the easiest and quickest is by means of a simple cross. Marking is worked on the right side of the garment, and on single material, even when on a band, as the stitches are taken through one thickness of material only. Ingrain cotton—blue or red—should be used, as the colour will not wash out; No. 50 should be used for such garments as handkerchiefs, and No. 36 for household linen.

The important points to remember in marking are:—

(1) All the stitches lying from left to right should be under those lying from right to left. (See Fig. 129.)

(2) The material on which the marking is worked must not be puckered.

(3) All fastenings must be quite neat on the wrong side.

(4) Each letter must be fastened off separately, *i.e.*, when one letter is finished the cotton must not be continued to the next letter.

The Stitch.—Bring the needle and cotton through from the wrong side of the garment to the right side (1, Fig. 129),

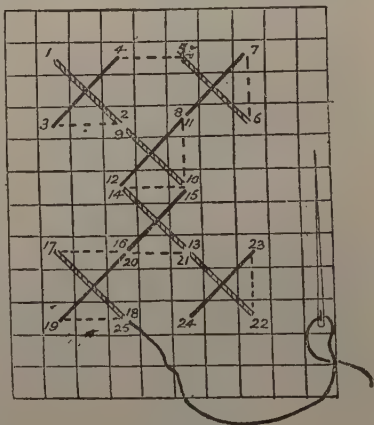


FIG. 129.

leaving a 3" length, which must be woven in when the letter is finished. Count down two threads and two to the right (2); insert the needle and bring it out two threads to the left of 2,

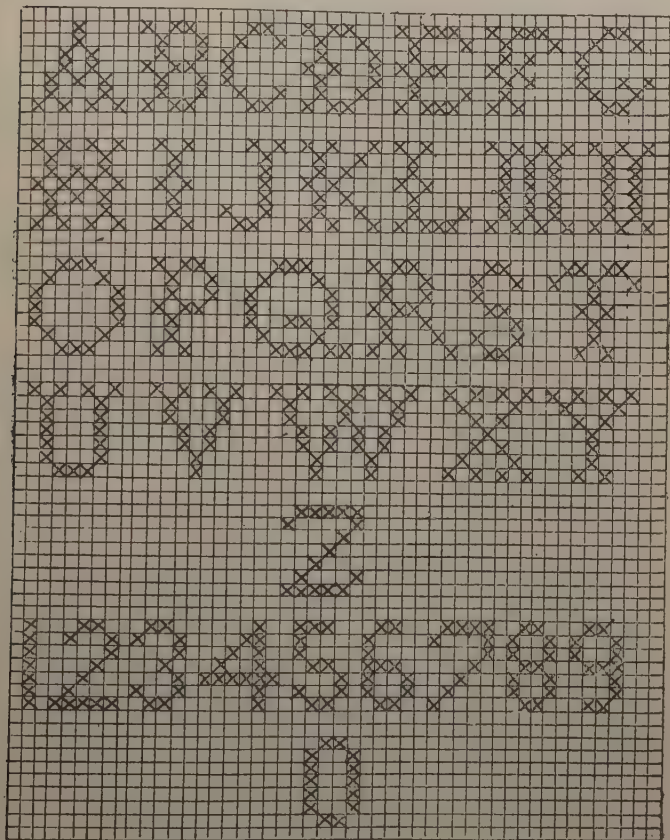


FIG. 130.

at 3; insert the needle at 4 (this completes the first cross), and bring it out at 5, which is two threads to the right of 4; this

gives the starting point for the second cross. The dotted lines indicate the stitches on the wrong side.

Fastening Off.—(a) *Single Material.*—When the letter is finished weave the cotton in and out of the wrong side stitches, then cut the cotton off close to the work without puckering the latter. Secure the end of cotton left at the beginning, in the same way.

(b) *Double Material.*—To fasten on and off, simply pass the needle and cotton between the two thicknesses of the material for the distance of about 1"; no ends are to be left visible.

PIPING.

General Remarks.—This is used principally for outer garments such as overalls and frocks, and it serves a decorative purpose. If proper piping cord cannot be procured, fine string may be used, but this is not so good, as it is much

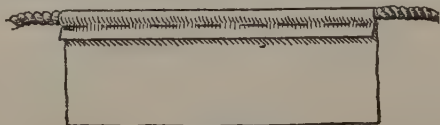


FIG. 131.

stiffer. The length of cord must not be cut until the piping is finished.

To Form a False Hem ; as for the edge of an armhole.

(1) Cut some crossway strips of the material the required width, allowing an extra $\frac{3}{8}$ " for the piping cord.

(2) Join these strips together on the wrong side, as explained in Chapter VI.

(3) Turn down a fold $\frac{3}{8}$ " wide, on to the wrong side of the material, being very careful not to stretch the work.

(4) Lift up this fold and place the piping cord along the crease.

(5) Turn the fold over the cord and tack along through the double material. (Fig. 131.)

(6) Hold the wrong side of the garment uppermost and place the raw edge of the fold on the false hem, exactly even with the raw edge of the armhole. (Fig. 132.)

(7) Carefully tack through the three thicknesses, $\frac{1}{4}$ " down from the raw edges ; this allows $\frac{1}{8}$ " for the piping cord.

(8) Neatly run and backstitch through the three thicknesses, close under the tacking stitches ; this must be worked firmly in order to keep the piping cord in position.

(9) Take out the tacking stitches and press up the join so that the cord lies along the top edge. The ends of the piping cord should just meet when the ends of the hem are joined round.

(10) Turn down a single fold on to the wrong side of the hem; tack the hem down perfectly flat and neatly hem round.

At the Bottom of a Lined Yoke.—(1) Cut a crossway strip of material the required length and $\frac{3}{4}$ " to 1" wide.

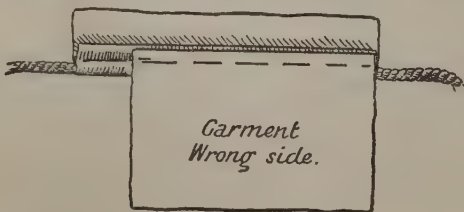


FIG. 132.

(2) Place the piping cord along the middle of this strip and on the wrong side.

(3) Fold the two edges together and tack along close to the cord. (Fig. 133.)

(4) Place the piping to the right side of the garment, with the edges exactly even, then place the bottom edge of the yoke

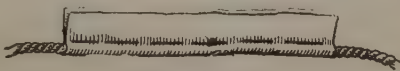


FIG. 133.

even with these two, with the wrong side uppermost, so that the piping is between the garment and the yoke.

(5) Stitch through all the thicknesses firmly, after first tacking them in position.

(6) The raw edges are covered by the yoke lining, which must be hemmed down on the wrong side of the garment.

EYELET HOLES.

General Remarks.—These are needed when a draw-string is used on a garment, *e.g.*, round the neck of a pinafore or an infant's night-gown. They are also used for dress bodices in place of the wire eyes.

For the Neck-band of a Pinafore or Night-gown.—(1) Pierce a hole with a stiletto $\frac{1}{2}$ " in from the left-hand end of the band, on the right side, and through the single material only.

(2) Secure the cotton by making a small backstitch near the edge of the hole; this stitch will be covered by the eyelet stitches.

(3) Work over the raw edge with very close over-casting stitches or backward seaming. (Fig. 134.) The stitches must be about four threads deep all round.

(4) Fasten off by running the needle and cotton under the overcasting stitches; cut the cotton quite close to the work.

[If preferred, buttonhole stitches may be worked instead of the above. (Fig. 135.)]

(5) Pierce another hole $\frac{1}{2}$ " in from the right-hand end of the band, but this time on the wrong side of the garment. Work the eyelet as before, taking up the single material only.

(6) When the garment is fastened, the band will be wrapped

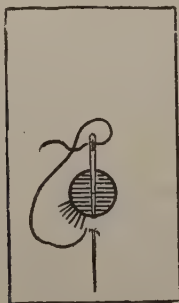


FIG. 134.



FIG. 135.

over for 1", and the ends of the tape will be completely hidden under the wrap.

For the Front of a Dress-bodice.—These eyelet-holes should be placed $\frac{1}{2}$ " in from the edge of the garment, down the left-hand side; they should be made about 1" apart, and must be worked on double material.

HOOKS AND EYES—LOOPS.

Hooks and Eyes.—It is most essential that hooks and eyes should be put on the garment neatly and securely, as nothing looks so bad as untidy fastenings. No matter what position these fastenings occupy on the garment, they should always be attached in the following way:—

(1) Mark the position of the hook, and work a backstitch to fasten on (the cotton used should be the same colour as the garment).

(2) Place the hook in position and work round the two rings at the bottom with buttonhole stitches.

(3) When both the rings are completely covered, work as for seaming over the straight part of the hook as far as the top, taking the stitches through the material under the hook. (Fig. 136.)

(4) Fasten off by working a backstitch close to the hook.

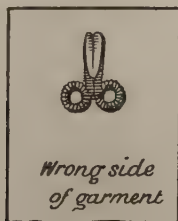


FIG. 136.



FIG. 137.

(5) Mark the position of the eye, so that it is exactly opposite the hook.

(6) Fasten on as for the hook, and work round the two rings at the bottom as above.

(7) When the eye is thus fastened to the garment, very carefully work round the eye itself with close blanket stitches, but without taking up any of the material (Fig. 137). This is done partly to prevent the hook from coming unfastened so easily, and partly to make the eye as invisible as possible.

(8) It depends where the hooks and eyes are required, whether the stitches are to be taken through the double material or not.

Loops.—Instead of the wire eye, a loop may be worked into which the hook will fasten. These loops are sometimes used

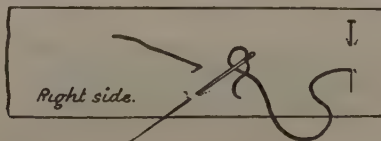


FIG. 138a.

for button fastenings instead of a buttonhole; in this case the loop stitches must be long enough to allow for the button passing through quite easily.

(1) Find the position for the loop and mark it with a pin.

(2) Pass the needle and cotton between the double material.

for the distance of about 1", and bring it out on the right side, by the pin. (Fig. 138a.)

(3) Work six stitches, $\frac{1}{4}$ " in length, one over the other, to form

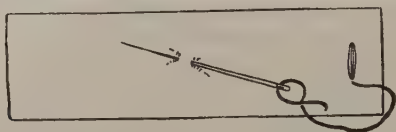


FIG. 138b.

the loop, taking them through the double material (Fig. 138b), and letting them lie perfectly flat.

(4) Work over these six stitches with the blanket stitches, keeping them as close together as possible, and without taking up any of the material.

(5) When the end of the loop is reached, pass the needle and cotton between the double material for about 1", draw the

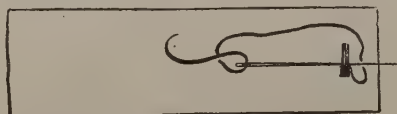


FIG. 138c.

cotton tightly, slightly puckering the work, then cut it close to the work; the tiny end will then slip between the material.

HEM-STITCHING.

General Remarks.—This stitch serves a two-fold purpose; it is decorative and is used in place of the ordinary hemming stitch. First of all determine the width of the hem; if it is to

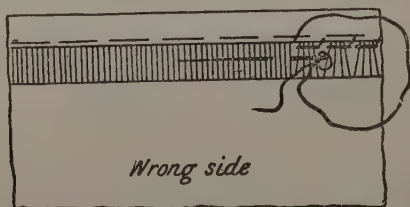


FIG. 139.

be $\frac{1}{2}$ " wide, measure down from the raw edge $1\frac{1}{8}$ "; this allows $\frac{1}{6}$ " for the first fold, $\frac{1}{2}$ " for the second fold, and $\frac{1}{2}$ " for the second fold to rest upon, thus making the hem the required width

viz., $\frac{1}{2}$ ". If fine material is used, draw out six or eight threads along the top of the hem; if coarse material is used, fewer threads should be drawn out. When the threads have been taken out, carefully fold down the hem, and tack it in position, keeping the folded edge perfectly straight.

To Fasten On.—(1) Insert the needle under the fold at the right-hand end of the work, taking up two threads of the material; draw the cotton through, leaving an end of $\frac{3}{4}$ "; tuck this end just under the fold as in ordinary hemming so that it may be held firmly by the hem-stitching.

(2) Take up four threads on the needle, keeping the latter

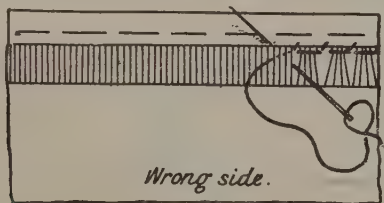


FIG. 140.

in a horizontal position. (Fig. 139.) Draw the needle and cotton through; this gives the first part of the stitch.

(3) Put the needle into the same space as before, but this time bring it out two threads up on the fold of the hem, taking up two threads of the under material as for ordinary hemming. (Fig. 140.)

(4) Work the next and each succeeding stitches in the same way, being careful not to leave any threads between, and to pull the second stitch rather tightly, to draw the threads together.

STOTING.

General Remarks.—This is a stitch which is used by tailors for mending a tear in material that does not easily fray out, and is one that is well worth knowing.

If there are any slight ravellings along the tear, carefully cut them off. Where possible, a thread from a piece of spare material like that of which the garment is made, should be used for mending; failing that, silk.

Method.—(1) Fold back the garment so that the two edges of the tear are exactly even, and the wrong side of the garment is outside. (Fig. 141.) Make a knot at the end of the mending thread. In "Stoting" and in "Fine Drawing" alone, is a knot allowed in needlework.

(2) Hold the work between the thumb and first finger of the left hand, as for seaming, but at the left-hand end of the tear.

(3) Begin a $\frac{1}{4}$ " to the left of the tear and seam backwards, *i.e.*, working *towards* the right, taking up a very small amount from each edge; the stitches must be close together.

(4) Seam for a $\frac{1}{4}$ " beyond the right-hand end of the tear,

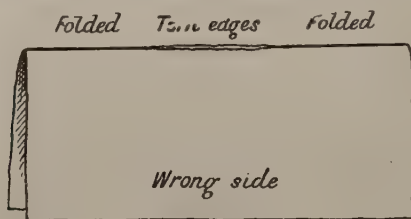


FIG. 141.

then work towards the left for about six stitches to make the thread quite secure.

(5) When the work is finished, place the garment flat on the table with the wrong side uppermost. Lay a damp cloth over the tear and press it well with a very warm iron.

If properly mended and pressed, the tear will be almost, if not quite, invisible.

FINE DRAWING.

General Remarks.—This is another very useful stitch used by tailors for mending such cloths as tweeds, and it is, perhaps, flatter than "stoting." Here, again, a thread of the material should be used when practicable, or, failing that, silk to match the cloth in colour. If the edges of the tear are not much frayed, they may be cut quite straight, but if considerably ravelled the ends must be worked in.

Method.—(1) Thread the needle with the mending thread, and make a knot at the end.

(2) Hold the work perfectly flat over the left hand, between the thumb and first finger, keeping the edges of the tear close together. (Fig. 142.) The right side must be uppermost.

(3) Bring the needle and thread through from the wrong side about a $\frac{1}{4}$ " below the bottom edge, at the right-hand end of the tear.

(4) Weave the needle in and out of the material, letting it show as little as possible on the right side; when crossing over

the tear, run the needle through the ends of the broken threads each side, instead of alternately passing over and under the edges, as for the hedge-tear and cross-cut darns. There should not be any definite arrangement kept in taking up and passing over the same threads in alternate rows, as there is in the two darns just mentioned.

(5) Weave in and out on the opposite side of the tear for a $\frac{1}{4}$ ".

(6) Work backwards and forwards in this way, making the rows of weaving close together, and *without* leaving loops of thread at the ends of the rows as for the other darns.

(7) As each row is worked the thread should be pulled



FIG. 142.

sufficiently tightly to draw the edges together, but not enough to pucker the material.

(8) If the cloth is inclined to ravel, the wrong side may be treated in a similar manner, but without taking the stitches right through the material.

(9) When finished, place the garment on the table with the wrong side uppermost, lay a damp cloth over the work, and well press with a warm iron as for "stoting."

[NOTE.—Patches may be let into garments by means of the above stitch. If well done the work is invisible, but very great care is needed.]

FLANNEL SAMPLER.

Pupil teachers who are preparing for the Scholarship Examination are sometimes required to work a sampler showing all the stitches used in making and mending flannel garments. The stitches should be worked to the best of the candidate's ability, and they should be sensibly arranged.

Materials Required:—

- (1) $\frac{1}{4}$ yd. of 30" flannel, not too fine.
- (2) Coloured sewing cotton, No. 40.
- (3) Flax thread or white washing silk.
- (4) Flannel binding.
- (5) Tape $\frac{3}{8}$ " wide.
- (6) Calico for bands.
- (7) Button.

Arrangement of Stitches:—

- (1) Tear off a strip of the flannel $2\frac{1}{2}$ " wide from the whole length of the material. This is to be used for the patches.
- (2) Tear off another strip 12" wide.
- (3) Tear the remaining piece exactly in half.
- (4) Find the right side and the fall of the nap in each of the three pieces of flannel, and mark with pins.
- (5) Join the two smaller strips together with the open flannel seam, down the selvedge way.
- (6) Cut off a $\frac{1}{2}$ " gore down the side of one piece, and then join this side to the third strip of flannel with the closed seam as for a gored petticoat; half the length of the seam is to be joined, the other half to be left open at the bottom. When joining these strips care must be taken to place them so that the nap of each falls downwards from the top.
- (7) Turn and herringbone a narrow hem down each of the open sides at the end of the gored seam.
- (8) Place a strengthening tape at the bottom of the seam.
- (9) In the middle of the 12" strip cut down from the top a slit $4\frac{1}{2}$ " long. Arrange this to form the placket opening, being careful to make it lap right side over left.
- (10) Turn down a hem $\frac{3}{8}$ " wide along the selvedge side, and neatly herringbone it down.
- (11) Pleat along the top, each side of the placket, making the pleats about $\frac{3}{4}$ " wide and turning towards the opening.
- (12) Set into two bands, each about $2\frac{1}{2}$ " long and 1" wide when finished.
- (13) Cut and work a buttonhole at the end of the band above the wide hem of the placket; attach a button at the end of the band above the narrow hem.

(14) Finish the bottom of this same strip with scalloping.

(15) Above the scalloping fix and run a $\frac{1}{2}$ " tuck.

(16) Bind along the top of the two narrow strips with the flannel binding, and continue down the side, being careful in turning the corner to keep it quite square.

(17) Along the bottom turn down a hem 1" wide and herringbone it neatly. This will make the whole of the bottom of the sampler equal in length.

(18) Work a row of double featherstitching above the hem.

(19) On the middle width work a darn as for a thin place and a hedge-tear darn.

(20) About 1" above the bottom hem work two letters in cross-stitch, initials preferably.

(21) On the small outside width place a square patch ($2\frac{1}{2}$ ") and a triangular patch, the straight sides being 2" long.

(22) Attach two tapes, each 3" long, as for an infant's barrowcoat, one on the right-hand side of the sampler 1" down from the top edge, and the other on the left-hand side, a corresponding distance down from the top edge of the flannel, not considering the band.

Fig. 143 shows the finished sampler.

CALICO SAMPLER.

Materials Required:—

(1) $\frac{1}{4}$ yard of calico 30" wide, and at about 6 $\frac{1}{4}$ d. per yard.

(2) 6" of tape, $\frac{3}{8}$ " to $\frac{1}{2}$ " wide.

(3) A small linen button—unpierced.

(4) 24" of mull muslin $1\frac{1}{4}$ " wide.

(5) A reel of No. 50 coloured cotton, preferably blue, for working the specimen; a reel of No. 100 coloured cotton for hemming the frill; No. 24 crochet cotton for featherstitching.

Arrangement of Material:—

(1) Tear off a strip 6" wide and for the entire length, for the bands, patch and gusset.

(2) Tear off another strip 6" wide; this must again be torn down the middle, as the two narrow lengths will be joined together again by a run and fell seam.

(3) The remaining width, 18" by 9" will remain in one piece.

The arrangement of the stitches is shown in Fig. 144.

It is, of course, not necessary to arrange the samplers as shown here: these are only suggestions.

APPENDIX.



BUTTONHOLES.

THE method for beginning a buttonhole, explained on *pp.* 29 and 30, may be employed when working on both single and double material; the following method for beginning is for double material.

Fastening On.—Pass the needle and cotton between the two thicknesses of the material and bring out at point *a*, Fig. 145,

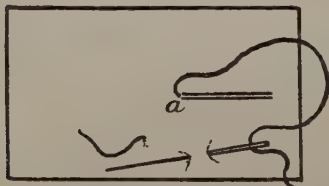


FIG. 145.

leaving a short length of cotton which will be cut off when two or three stitches have been worked. Proceed with the stitch as before.

There are two other ways of working the buttonhole stitch, but in each case the formation of the knot is the same as in Method I., *p.* 30.

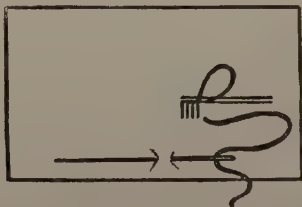
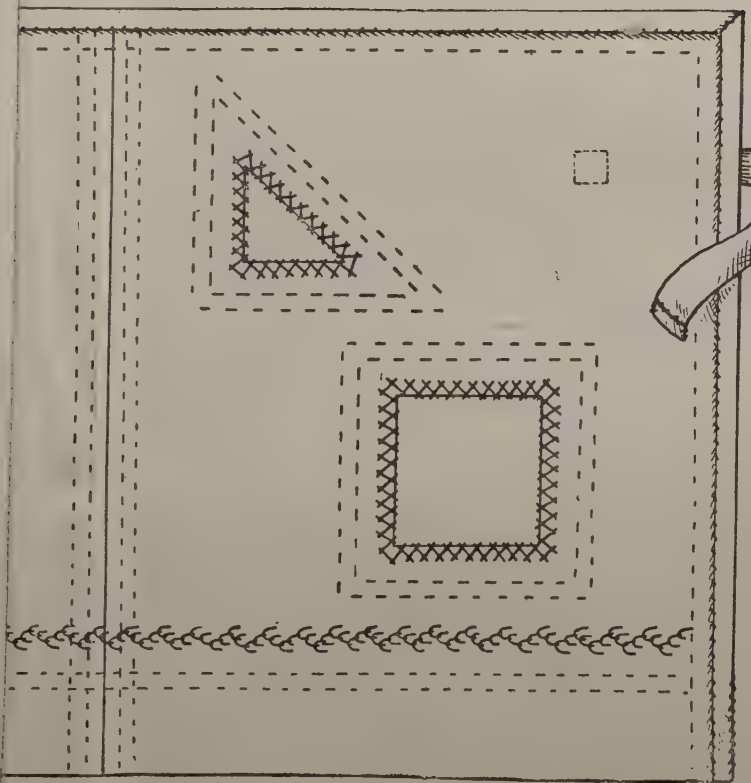
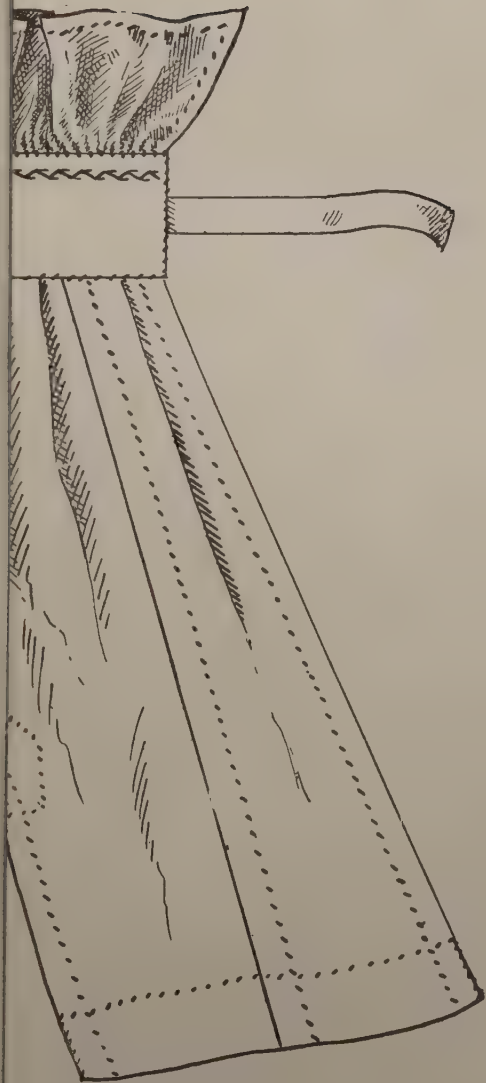


FIG. 146.

Method II.—(1) Insert the needle into the slit, bringing it out four threads below, as in the first method, *p.* 30, but



[To face p. 124.]



[To face p. 124.]

instead of passing the double cotton from the eye of the needle under the point, simply draw it through, leaving a small loop. (Fig. 146.)

(2) Pass the needle through the loop from *back to front* (Fig. 147), and draw the knot tightly, as before.

Method III.—This has the advantage over the other two methods, inasmuch that the cotton is handled less.

(1) Throw the cotton round to form a rough circle. (Fig. 148).

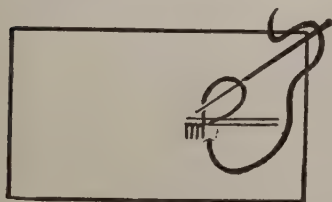


FIG. 147.

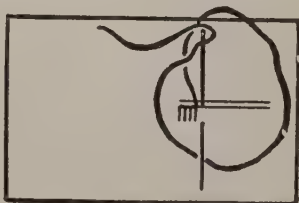


FIG. 148.

(2) Insert the needle in the slit, keeping within the circle; draw through, *above* the cotton. Pull the knot tightly.

Dressmakers' Buttonholes.—These are cut and worked rather differently from those in plain needlework, though in broad outline they are the same.

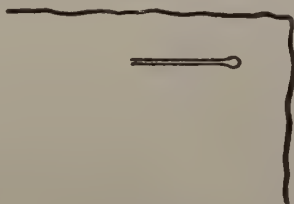


FIG. 149.

I. Cutting.—(1) Mark the position and correct length of the buttonhole, and cut the straight slit.

(2) At the outer or round end, cut out a *small* pear-shaped piece of the material. Fig. 149.

If the material is very thin, *e.g.*, fine zephyr, Japanese silk, etc., the end piece need not be cut out.

II. Working.—(1) **The Sides.** These are worked in the same way as for plain needlework, though sometimes the

direction of working is from *right* to *left*, in which case the double cotton from the eye of the needle must be taken under the point from *right* to *left*.

(2.) **Round End.**—This consists of an indefinite number of *knotted* stitches, the knots being drawn *towards* the worker, thus forming an outer ridge round the semicircle. Fig. 150.



Fig. 150.

(3.) **Barred End.**—Four or five long stitches, extending from the bottom of the first side stitch to the bottom of the last side stitch, are worked at the inner end of the buttonhole. These strands are then buttonhole-stitched over, on the right side, and overcast on the wrong side. Fig. 150.

CHEMISE OPENINGS.

On *pp.* 92-94, one method of finishing the front of a chemise is given, but as this may not appeal to every needlewoman, two other methods are given here.

Method II.—Two Simple Hems. (1) Mark the middle of the front of the chemise.



FIG. 151.

(2) Cut or tear the opening the required length— $5\frac{1}{2}$ " to $6\frac{1}{2}$ " — $\frac{1}{4}$ " to the *left* of the middle mark.

(3) Cut across the bottom of the slit to left and right for $\frac{1}{8}$ ", the width of the first turning each side. Fig. 151.

(4) Down the *right*-hand side of the opening turn a fold $\frac{1}{8}$ " wide on to the wrong side of the garment. Fig. 152.

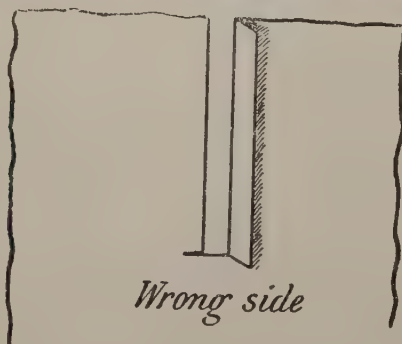


FIG. 152.

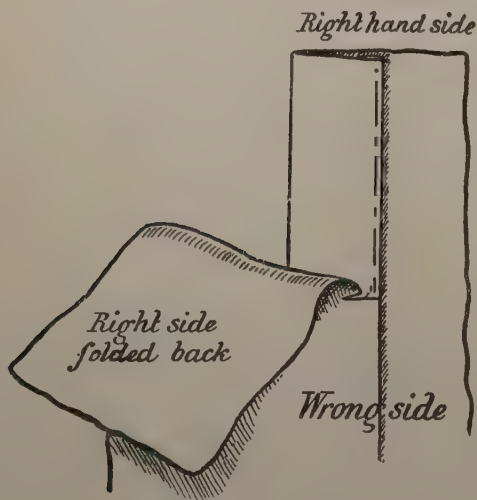


FIG. 153.

(5) Turn a second fold 1" wide. Tack it in position and hem neatly. (Fig. 153).

(6) Down the *left-hand* side turn a fold $\frac{1}{8}$ " wide, on to the wrong side of the garment, then a second fold $\frac{1}{2}$ " wide. Continue the $\frac{1}{8}$ " cut for another $\frac{1}{4}$ " to enable the hem to lie perfectly flat, so that the middle of the left-hand hem is exactly under the middle of the right-hand upper hem (Fig. 154). Tack and hem neatly.

(7) On the right side of the garment work two parallel rows of stitching, one just above the raw edges seen on the wrong side, and the other just below them.

(8) To make the bottom of the opening perfectly neat on the wrong side, hem a piece of narrow tape across, being careful not to let the stitches show on the right side. (Fig. 155).

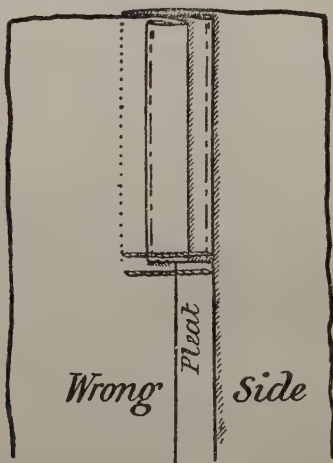


FIG. 154.

Method III.—Two False Hems. (1) Cut the opening the required length, down the *middle* of the front of the chemise.

(2) Tear off two strips of material for the false hems; that for the right-hand side, the length of the opening plus 1" and $1\frac{3}{8}$ " wide; that for the left-hand side, the length of the opening plus $\frac{1}{2}$ " and 1" wide.

(3) **Right-hand Side.**—(a) Place the right side of the false piece to the wrong side of the garment, edge to edge, so that the extra length extends below the bottom of the opening. (b) Run and backstitch together about $\frac{1}{8}$ " down from the raw

edge. (c) Cut across the bottom of the opening for the distance of the turning taken. Fig. 151. (d) Along the opposite side of the false piece turn down a fold, about $\frac{1}{8}$ " wide, on to the wrong side. (e) Arrange the end to form a point. Fig. 107c. (f) Turn the false hem on to the right side of the garment, allowing a tiny piping to show on the wrong side. Tack in position. Fig. 107a.

(4) **Left-hand Side.**—(a) Place the right side of the false piece to the right side of the garment, edge to edge, allowing

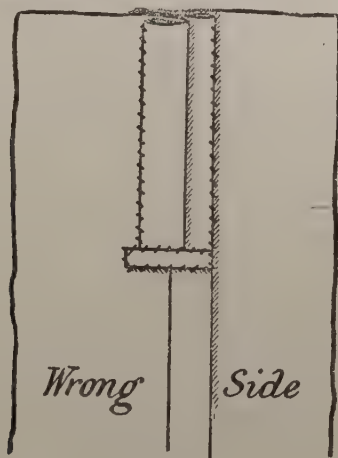


FIG. 155.

the extra length to extend beyond the bottom of the opening. (b) Run and backstitch together, taking the same width turning as on the right-hand side. (c) Cut across the bottom of the opening for the distance of the turning taken. (d) Turn down a narrow fold along the opposite side of the false piece and on to the wrong side. (e) Turn the false hem completely over to the wrong side of the garment and tack it in position, leaving the extra $\frac{1}{2}$ " at the bottom, free. Fig. 156. (f) Continue the cut along the bottom of the opening on the left-hand side $\frac{1}{4}$ ", to allow the left-hand hem to lie perfectly flat under the right-hand hem.

(5) Lap the right-hand hem over the left-hand hem, so that the middle of the one lies exactly along the middle of the other. Pin in position.

(6) Either hem, stitch, or featherstitch, the right-hand upper false piece in position, taking the stitches through as many thicknesses as possible round the point at the bottom of the opening, in order to fix the pleat securely.

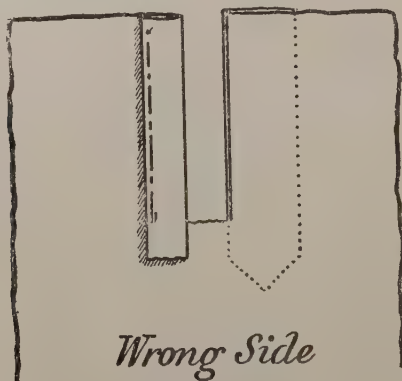


FIG. 156.

(The dotted line indicates the false hem on the right side.)

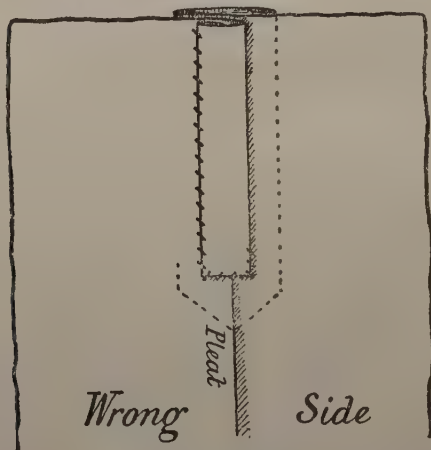


FIG. 157.

(7.) Turn under a narrow fold at the bottom of the left-hand false piece, and neatly hem the whole. FIG. 157.

(8) Seam across the bottom of the opening between the two hems and just *above* the raw edge, to make the work quite neat and secure. (Fig. 158).

PLACKET OPENING FOR PINAFORE OR OVERALL.

(1) Cut the opening the required length—usually about one-third the length of the garment—down the middle of the back of the garment.

(2) Cut across the bottom of the slit to left and right $\frac{1}{8}$ ". (Fig. 151).

(3) Down the right-hand side of the opening turn a fold $\frac{1}{8}$ " wide, on to the wrong side of the garment.

(4) Turn down a second fold $\frac{3}{4}$ ", keeping the width uniform from top to bottom (Fig. 159). Tack, and neatly hem.

(5) Down the left-hand side fix and work a hem similar in width to that on the right-hand side.

(6) Continue the little horizontal cut on this side for about $\frac{1}{4}$ " across the hem, so that it will lie perfectly flat under the right-hand hem.

(7) Lap the right-hand side over the left-hand side, so that the former hem exactly covers the latter, thus forming a double pleat at the bottom. (Fig. 160).

8. Across the bottom of the opening, on the right side of

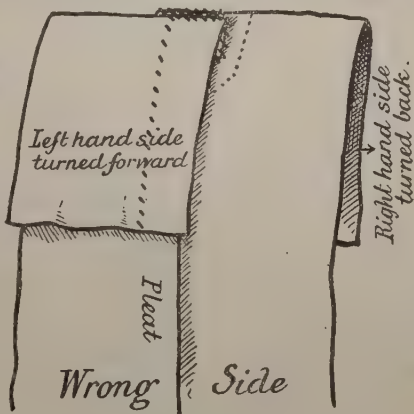


FIG. 158.

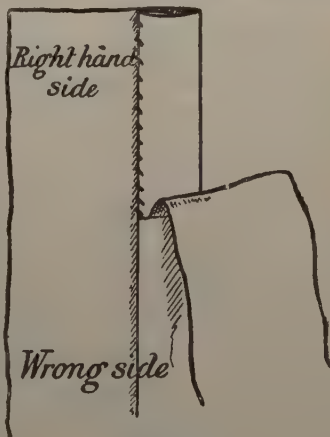


FIG. 159.

the garment, work two parallel rows of stitching, one just above the raw edge on the wrong side, and the other just below.

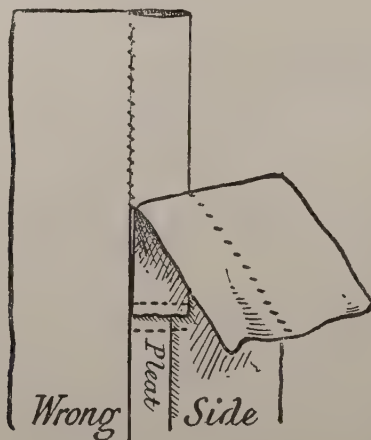


FIG. 160.

9. Hem a piece of narrow tape over the back of the stitching on the wrong side. This tape must not extend beyond the width of the hems; the dotted lines in Fig. 160 indicate the position of the tape.

FALSE HEMS FOR HIP-OPENING OF KNICKERBOCKERS.

Two methods of strengthening the hip-openings of knickerbockers have already been given, *viz.*, the strengthening tape and the gusset (*pp.* 40-44), both of which may be used for either calico or flannel garments. The false hems, however, should be used for calico garments only, as the process is too clumsy for flannel.

Method.—(1) Tear a strip of calico the length of the opening plus 1" and 2" wide.

(2) Cut this false piece down the middle to within 1" of the end.

(3) Place the right side of the false piece to the right side of the garment, keeping the edges exactly even and the uncut inch to the bottom of the opening.

(4) Tack in position, and neatly run and backstitch down each side of the opening, taking a very narrow turning when near the point at the bottom. Fig. 161.

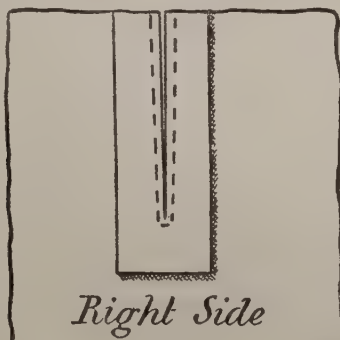


FIG. 161.

(5) Turn down a fold, about $\frac{3}{8}$ " wide, on to the wrong side of the false piece, the two selvedge sides then across the bottom.

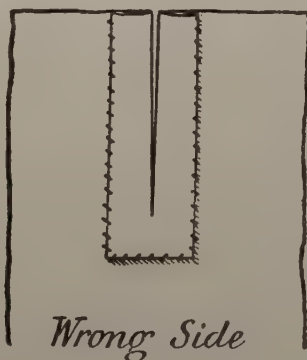


FIG. 162.

(6) Turn the false piece completely over to the wrong side of the garment; press the double edges quite flat, and tack the hem in position.

(7) Neatly hem round. (Fig. 162).

FALSE HEM WITH MITRED CORNERS.

Sometimes the neck of an overall or pinafore is cut "square," and finished off with a false hem of the material, lace insertion, or embroidery insertion. Whichever is used, the method is the same, with the exception that in the material and embroidery, the raw edges along the sides have to be turned down.

Method.—(1) Cut diagonally into each square corner of the neck of the garment for the distance of $\frac{1}{4}$ ".

(2) Turn down a narrow fold on to the right side of the garment, and along each part of the neck slope, for the depth of the diagonal cut. (Fig. 163).

(3) Turn down a narrow fold at one end of the false hem, and on to the wrong side.

(4) Place the end of the false hem exactly level with the edge of the placket opening, and the top edge level with the top of the neck slope.

(5) Tack as far as the first corner. (Fig. 164).

(6) Insert a pin through the hem and garment, the *width* of the hem beyond the corner. For instance, if the hem is 1"



FIG. 163.

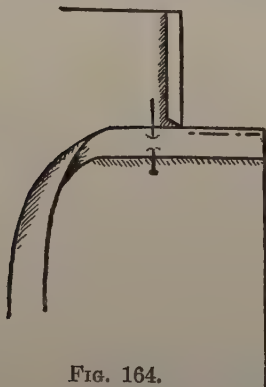


FIG. 164.

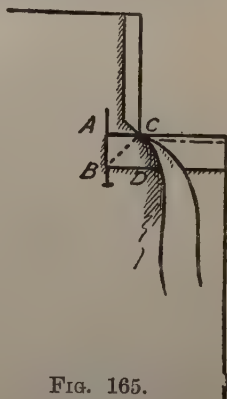


FIG. 165.

wide, the distance from the corner to the pin will be 1". (Fig. 164).

(7) Fold back the hem by the pin, and make a firm crease. There will now be a little double square of the hem beyond the corner. (A, B, C, D, Fig. 165).

(8) Slip out the pin and fold point A over to D, and make a firm crease from C to B. Fig. 165.

(9) Neatly stitch through the two thicknesses of the hem along the crease CB.

(10) Cut off the little double triangle BAC, allowing $\frac{1}{8}$ " turning beyond the stitching.

(11) Flatten out the join. A perfect right angle should be formed. (Fig. 166).

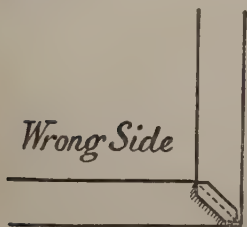


FIG. 166.

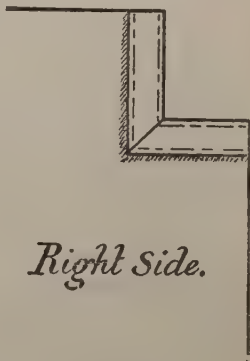


FIG. 167.

(12) It will now be found that the second side is ready for tacking. Tack along the top of the hem as before, and turn each corner as above.

(13) When all the corners have been turned, tack the hem in position along the bottom, keeping it perfectly flat. (Fig. 167).

(14) Seam the edges together along the top, and hem along the bottom.

THICKENED HEEL FOR SOCK OR STOCKING.

On *p.* 109 directions are given for knitting a "single" heel flap, and it will stand a very fair amount of wear before becoming thin and worn. Some people, however, rub the back of the heels of their socks or stockings very quickly, in which case a "thickened" heel is advisable. There are several methods by means of which the heels may be thickened, some being rather complicated; the following are the two simplest.

Method I.—Knit the heel flap, using one thickness of the wool as for the rest of the sock, and one strand of "flax" or "flourishing" thread of the same colour. When turning the heel, discontinue using the thread.

The toe may be strengthened in the same manner; care must be taken to knit the two strands together, forming the one loop.

Method II.—(1) On the right or outside of the sock slip the first stitch of the heel flap, knit the next, slip the next, and so on to the seam stitch; purl the seam stitch, then slip one, knit one, to the end; the *last stitch must always* be knitted.

(2) Purl the wrong or inside of the flap, with the exception of the seam stitch, which must be knitted plain. Work backwards and forwards in this way until the flap is long enough.

(3) Turn the heel, as on *p.* 109, without any thickness.

As the stitches are slipped on the right side, the tension of the wool must be a little looser than for the ordinary plain knitting, otherwise the heel will be contracted.

